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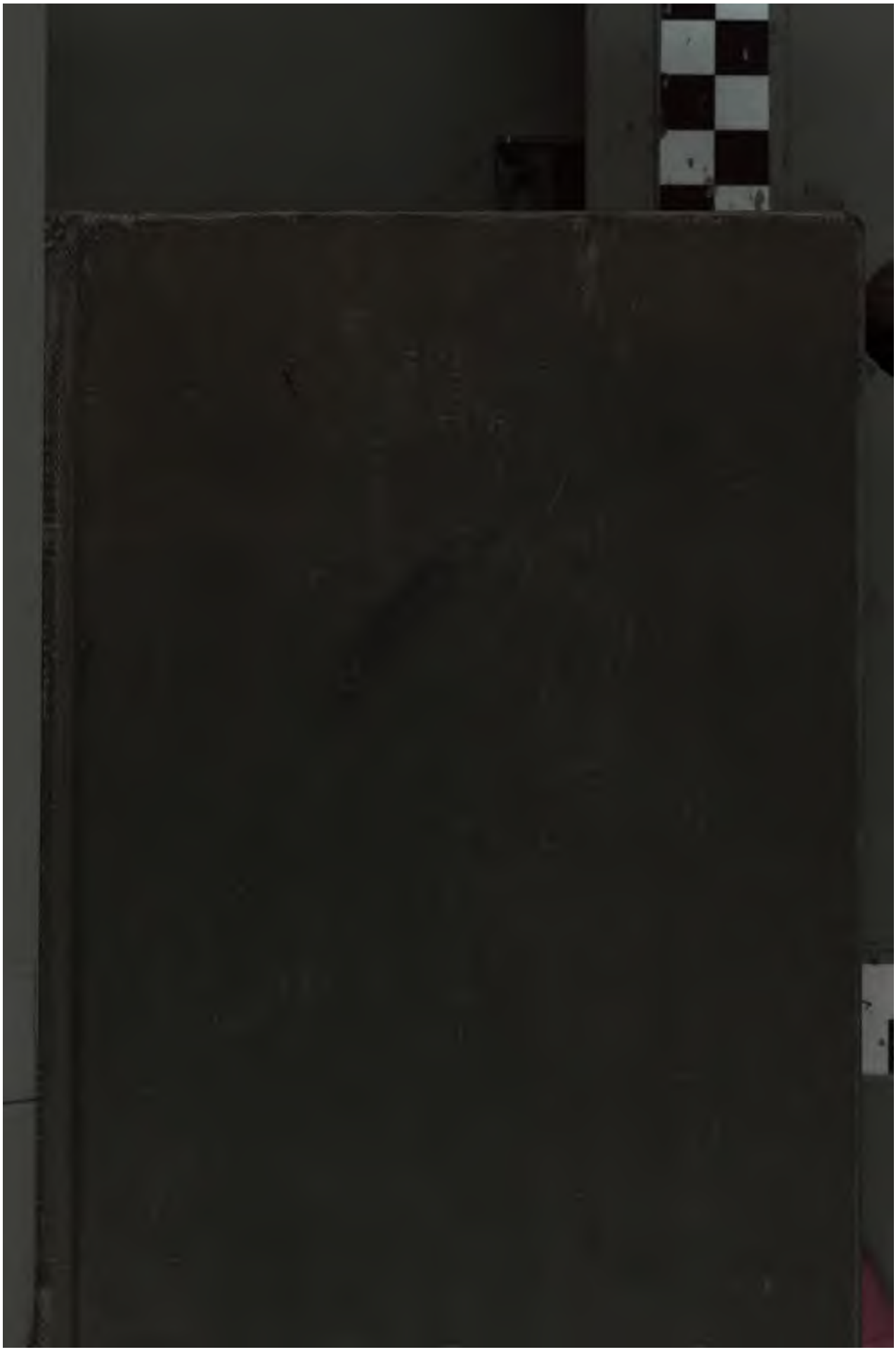

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THE

PARADISE LOST

BY

JOHN MILTON.

WITH NOTES

EXPLANATORY AND CRITICAL.

EDITED BY

REV. JAMES ROBERT BOYD,

AUTHOR OF "ELEMENTS OF RHETORIC," AND "ECLECTIC MORAL PHILOSOPHY."

MILTON, whose genius had angelic wings
And fed on manna.—COWPER.

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ILLUSTRATIONS.

SATAN AROUSING THE FALLEN ANGELS.—Book I., Line 314.

SIN PREVENTING THE COMBAT BETWEEN SATAN AND DEATH.—Book II., Line 727.

SATAN CONTEMPLATING ADAM AND EVE IN PARADISE.—Book IV., Line 502.

CREATION OF LIGHT.—Book VII., Line 338.

HEAVEN—RIVERS OF BLISS.—Book XI., Line 77.

ADAM AND EVE DRIVEN OUT OF PARADISE.—Book XII., Line 641.

REASONS

FOR PREPARING THIS AMERICAN EDITION.

PARADISE LOST is, by common consent, pronounced to be a work of transcendent genius and taste. It takes rank with the Iliad of Homer, and with the Æneid of Virgil, as an Epic of incomparable merit. Dryden was by no means extravagant in the praise which he bestowed upon it in his well-known lines:

> **"Three poets in three distant ages born,**
> **Greece, Italy, and England did adorn:**
> **The first in loftiness of thought surpassed;**
> **The next in majesty; in both the last.**
> **The force of nature could no further go:**
> **To make a third, she joined the other two."**

Its praise is often on the lips of every man endowed with the most moderate literary qualifications; but the work has been read by comparatively few persons. How few even of educated men can affirm that they have so read and understood it, as to appreciate all its parts? How does this happen? Is the poem considered unworthy of their most careful perusal? Is it not inviting to the intellect, the imagination, and the sensibilities? Is it not acknowledged to be superior to any other poetic composition, the Hebrew writings only excepted, to whose lofty strains of inspired song the blind bard of London was so greatly indebted for his own subordinate inspiration?

If inquiry should extensively be made, it will be ascertained that Paradise Lost, is but little read, less understood, and still less appreciated; though it may be found on the shelves of almost every library, or upon the parlor table of almost every dwelling. Every school boy,

and every school girl has read some beautiful extracts from it, and has heard it extolled as an unrivalled production; and this is about all that is usually learned in regard to it, or appreciated. The question returns, and it is one of some literary interest, how is this treatment of the Paradise Lost to be accounted for? To this inquiry the following observations will, it is hoped, be considered appropriate and satisfactory.

It is pre-eminently a learned work; and has been well denominated "a book of universal knowledge." In its naked form, in its bare text, it can be understood and appreciated by none but highly educated persons. The perusal of it cannot fail to be attended with a vivid impression of its great author's prodigious learning, and of the immense stores which he brought into use in its preparation. As one of his editors, (Sir Egerton Brydges,) remarks, "his great poems require such a stretch of mind in the reader, as to be almost painful. *The most amazing copiousness of learning is sublimated into all his conceptions and descriptions.* His learning never oppressed his imagination; and his imagination never obliterated or dimmed his learning; but even these would not have done without the addition of a great heart, and a pure and lofty mind. The poem is one which could not have been produced solely by the genius of Milton, without the addition of an equal extent and depth of learning, and an equal labor of reflection. It has always a great compression. Perhaps its perpetual allusion to all past literature and history were sometimes carried a little too far for the popular reader; and the latinised style requires to be read with the attention due to an ancient classic." To read it, therefore, intelligently and advantageously, no small acquaintance is needed with classical and various learning.

While large portions of the poem are sufficiently lucid for the comprehension of ordinary readers, there is frequently introduced an obscure paragraph, sentence, clause, or word; which serves to break up the continuity of the poem in the reader's mind, to obstruct his progress, to apprise him of his own ignorance or obtuseness, and thus to create no small degree of dissatisfaction. The obscurity arises, in some cases, from the highly learned character of the allusions to ancient history and mythology; in other cases, from great inversion of

style, from the use of Latin and Greek forms of expression; from peculiar modes of spelling; from references to exploded and unphilosophical notions in astronomy, chemistry, geology, and philosophy, with which but few persons are familiar.

Besides all this, it has been truly observed by the writer before quoted, that "*Milton has a language of his own;* I may say invented by himself. It is somewhat hard but it is all sincere: it is not vernacular, but has a latinised cast, which requires a little time to reconcile a reader to it. It is best fitted to convey his own magnificent ideas; its very learnedness impresses us with respect. It moves with a gigantic step: it does not flow like Shakspeare's style, nor dance like Spenser's. Now and then there are transpositions somewhat alien to the character of the English language, which is not well calculated for transposition; but in Milton this is perhaps a merit, because his lines are pregnant with deep thought and sublime imagery which requires us to dwell upon them, and contemplate them over and over. He ought never to be read rapidly."

Such being some of the characteristics of Paradise Lost, it is not difficult to account for its general neglect, and for the scanty satisfaction experienced by most persons in the attempt to read it. Much of it, as we have remarked, cannot be understood; it abounds in too many passages that convey to none but the learned any clear idea: thus the common reader is repelled, and the sublimities and beauties of this incomparable poem are known only as echoes from the pages of criticism, of course inadequately.

Not long since even a well-educated and popular preacher was asked how he managed in reading Paradise Lost? His honest and truthful answer was, that he skipped over the hard places, and read the easier; that he did not pretend fully to understand, or to appreciate, the entire poem; but admitted that not a few passages were not far from being a dead letter to him, requiring for their just interpretation more research and study than he was willing or able to bestow. The fact undoubtedly is, that since a poem is addressed chiefly to the imagination and the sensibilities; since it is read with a view to pleasurable excitement, and not taken up as a production to be severely

studied; since a demand for mental labor and research interferes with the entertainment anticipated, in most cases the Paradise Lost is, on this account, laid aside, though possessing the highest literary merit, for poems of an inferior cast, but of easier interpretation.

It is possible also that the pious spirit which animates the entire poem, and the theological descriptions which abound in several of the Books, may, to the mass of readers, give it a repulsive aspect, and cause them, though unwisely, to prefer other productions in which these elements are not found.

To the causes now enumerated, rather than to those assigned by Dr. Johnson may be referred the result which he thus describes:—"Paradise Lost is one of the books which the reader admires and lays down, and forgets to take up again. None ever wished it longer than it is. Its perusal is a duty rather than a pleasure. We read Milton for instruction, retire harrassed and overburdened, and look elsewhere for recreation: we desert our master, and seek for companions."

But *is there no remedy for this neglectful treatment of the finest poetical composition in our language?* May not something be done to prepare American readers generally to appreciate it, and, in the perusal, to gratify their intellects and regale their fancy, among its grandeurs and beauties, and also among its learned allusions, and scientific informations?

The attainment of this important end is the design of the present edition: it is therefore furnished with a large body of notes; with notes sufficiently numerous and full, it is presumed, to clear up the obscurities to which we have referred; to place the unlearned reader, so far as the possession of the information requisite to understand the poem is concerned, on the same level with the learned; and to direct attention to the parts most deserving of admiration, and to the grounds upon which they should be admired. The editions hitherto published in this country, it is believed, are either destitute of notes, or the notes are altogether too few and too brief to afford the aid which is generally required.

About half a century after the publication of the Paradise Lost, its reputation was much advanced by a series of papers which came

out weekly in the celebrated Spectator, from the graceful pen of Addison. "These," as Hallam justly remarks, "were perhaps superior to any criticisms that had been written in our language, and we must always acknowledge their good sense, their judiciousness, and the vast service they did to our literature, in setting the Paradise Lost on its proper level." But modern periodicals, and modern essays are fast crowding out the once familiar volumes of that excellent British classic; and those once famous criticisms are now seldom met with, so that modern readers, with rare exceptions, derive from them no benefit in the reading of the Paradise Lost.

The Editor has evinced his own high sense of their value, and has, moreover, rendered them far more available to the illustration of the poem, than they are, as found in the Spectator, by selecting such criticisms as appeared to him to possess the highest merit, and distributing them in the form of notes, to the several parts of the poem which they serve to illustrate and adorn. After this labor had been performed, however, and a principal part of the other notes had been prepared, it was ascertained with some surprise, on procuring a London copy of Bp. Newton's edition of Milton, now quite scarce, that the same course had a century ago been pursued by him; though the same pains had not been taken by Newton to distribute in detail to every part of the poem the criticisms of Addison. Besides this, he introduced them entire, and thus occupied his pages with much matter quite inferior to that which has been provided, in this edition, from recent sources.

The notes of the present edition will be found to embrace, besides much other matter, all that is excellent and worth preservation in those of Newton, Todd, Brydges, and Stebbing; comprehending also some of the richest treasures of learned and ingenious criticism which the Paradise Lost has called into existence, and which have hitherto been scattered through the pages of many volumes of Reviews and miscellaneous literature: and these have been so arranged as to illustrate the several parts of the poem to which they retate.

It was not deemed important to occupy space in the discussion of certain questions, more curious than useful or generally interesting, relating to some earlier authors, to whom it has been alleged that Mil-

ton was greatly indebted for the plan and some prominent features of the Paradise Lost. Yet it has been a pleasant, and more profitable task, to discover by personal research, and by aid of the research of others, those parts of classical authors a familiar acquaintance with which has enabled the learned poet so wonderfully to enrich and adorn his beautiful production. These classic gems of thought and expression have been introduced in the notes, only for the gratification of those persons who are able to appreciate the language of the Roman and Grecian poets; and who may have a taste for observing the coincidences between their language and that of the great master of English verse.

Not long before the composition of Paradise Lost, Milton thus speaks of the qualifications which he regarded as requisite and which he hoped to employ in preparing it: "A work not to be raised from the heat of youth or the vapors of wine; nor to be obtained of dame Memory and her siren daughters, but by devout prayer to that Eternal Spirit, who can enrich with all utterance and knowledge, and sends out his Seraphim with the hallowed fire of his altar, to touch and purify the lips of whom he pleases. To this must be added industrious and select reading, steady observation, insight into all seemly and generous arts and affairs."

'This, I am convinced,' says Sir E. B. already quoted, 'is *the true origin of Paradise Lost*. Shakspeare's originality might be still more impugned, if an anticipation of hints and similar stories were to be taken as proof of plagiarism. In many of the dramatist's most beautiful plays the whole tale is borrowed; but Shakspeare and Milton turn brass into gold. This sort of passage hunting has been carried a great deal too far, and has disgusted and repelled the reader of feeling and taste. The novelty is in the raciness, the life, the force, the just association, the probability, the truth; that which is striking because it is extravagant is a false novelty. He who borrows to make patches is a plagiarist; but what patch is there in Milton? All is interwoven and forms part of one web. No doubt the holy bard was always intent upon sacred poetry, and drew his principal inspirations from Scripture. This distinguishes his style and spirit from all other

poets; and gives him a solemnity which has not been surpassed, save in the book whence welled that inspiration.'

The Editor is fully aware of the boldness of the attempt to furnish a full commentary on such a poem as this: he is also painfully sensible that much higher qualifications than he possesses could profitably and honorably be laid out in the undertaking. He has long wondered, and regretted, that such an edition of Paradise Lost, as the American public needs, has not been furnished; and in the absence of a better, he offers this edition, as adapted, in his humble opinion, to render a most desirable and profitable service to the reading community, while it may contribute, as he hopes, to bring this poem from the state of unmerited neglect into which it has fallen, and cause it to be more generally read and studied, for the cultivation of a literary taste and for the expansion of the intellectual and moral powers.

Ours is an age in which the best writings of the seventeenth century have been generally republished, and thus have been put upon a new career of fame and usefulness. Shakspeare has had, for more than half a century, his learned annotators, without whose aid large portions of his plays would be nearly unintelligible. He has been honored with public lectures also, to illustrate his genius, and to bring to view his masterly sketches of the human heart and manners. There have recently started up public readers also, by whose popular exertions he has been brought into more general admiration. It seems to be full time that a higher appreciation of the great epic of Milton than has hitherto prevailed among us, and that a more extended usefulness also, should be secured to it, by the publication of critical and explanatory notes, such as the circumstances of the reading class obviously require.

Ever valuable will it be, for its varied learning, for its exquisite beauties of poetic diction and measure; for its classical, scientific and scriptural allusions; for its graphic delineations of the domestic state and its duties; for its adaptation, when duly explained and understood, to enlarge the intellect, to entertain the imagination, to improve literary taste, and cultivate the social and the devout affections; for its grand account of creation, providence, and redemption, embracing a

most beautiful narrative and explanation of some of the most interest ing events connected with the history of our race. Nor should mention be omitted, of those excellent counsels, and maxims of conduct which it so frequently suggests, conveyed in language too appropriate and beautiful to be easily erased from the memory, or carelessly disregarded.

In conclusion, we may confidently adopt the words of Brydges, who has said, that *to study Milton's poetry is not merely the delight of every accomplished mind, but it is a duty.* He who is not conversant with it, cannot conceive how far the genius of the Muse can go. The bard, whatever might have been his inborn genius, could never have attained this height of argument and execution but by a life of laborious and holy preparation; a constant conversance with the ideas suggested by the sacred writings; the habitual resolve to lift his mind and heart above earthly thoughts; the incessant exercise of all the strongest faculties of the intellect; retirement, temperance, courage, hope, faith. He had all the aids of learning; all the fruit of all the wisdom of ages; all the effect of all that poetic genius, and all that philosophy had achieved. His poetry is pure majesty; the sober strength, the wisdom from above, that instructs and awes. It speaks as an oracle; not with a mortal voice. And indeed, it will not be too much to say, that of all uninspired writings, Milton's are the most worthy of profound study by all minds which would know the creativeness, the splendor, the learning, the eloquence, the wisdom, to which the human intellect can attain.

NOTE. The names of the authors most frequently quoted will be indicated simply by the initial letters: those authors are Addison, Newton, E. Brydges, Todd, Hume, Kitto, Richardson, Thyer, Stebbing and Pearce. The Introductory Remarks upon the several Books are, generally, those found in Sir Egerton Brydges' edition, with the omission of such remarks as were deemed either incorrect, or of little interest and importance.

BOOK I.

THE ARGUMENT.

This First Book proposes, first, in brief, the whole subject, Man's disobedience, and the loss thereupon of Paradise, wherein he was placed: then touches the prime cause of his fall, the Serpent, or rather Satan in the serpent; who revolting from God, and drawing to his side many legions of Angels, was, by the command of God, driven out of Heaven, with all his crew, into the great deep. Which action passed over, the poem hastens into the midst of things, presenting Satan with his Angels now fallen into Hell, described here, not in the centre (for Heaven and Earth may be supposed as yet not made, certainly not yet accursed) but in a place of utter darkness, fitliest called Chaos: here Satan with his Angels lying on the burning lake, thunderstruck and astonished, after a certain space recovers, as from confusion, calls up him who next in order and dignity lay by him; they confer of their miserable fall. Satan awakens all his legions, who lay till then in the same manner confounded: they rise; their numbers, array of battle, their chief leaders named, according to the idols known afterward in Canaan and the countries adjoining. To these Satan directs his speech, comforts them with hope yet of regaining Heaven, but tells them lastly of a new world and new kind of creature to be created, according to an ancient prophecy or report in Heaven; for that Angels were long before this visible creation, was the opinion of many ancient Fathers. To find out the truth of this prophecy, and what to determine thereon, he refers to a full council. What his associates thence attempt. Pandemonium, the palace of Satan, rises, suddenly built out of the deep: the infernal peers there sit in council.

BOOK I.

INTRODUCTORY REMARKS.

THIS Book on the whole is so perfect from beginning to end, that it would be difficult to find a single superfluous passage. The matter, the illustrations and the allusions, are historically, naturally, and philosophically true. The learning is of every extent and diversity; recondite, classical, scientific, antiquarian. But the most surprising thing is, the manner in which he vivifies every topic he touches: he gives life and picturesqueness to the driest catalogue of buried names, personal or geographical. They who bring no learning, yet feel themselves charmed by sounds and epithets which give a vague pleasure, and stir up the imagination into an indistinct emotion.

Poetical imagination is the power, not only of conceiving, but of creating embodied illustrations of abstract truths, which are sublime, or pathetic, or beautiful; but those ideas, which Milton has embodied, no imagination but his own would have dared to attempt; none else would have risen 'to the height of this great argument.' Every one else would have fallen short of it, and degraded it.

Among the miraculous acquirements of Milton, was his deep and familiar intimacy with all classical and all chivalrous literature; the amalgamation in his mind of all the philosophy and all the sublime and ornamental literature of the ancients, and all the abstruse, the laborious, the immature learning of those who again drew off the mantle of time from the ancient treasures of genius, and mingled with them their own crude conceptions and fantastic theories. He extracted from this mine all that would aid the imagination without shocking the reason. He never rejected philosophy; but where it was fabulous, only offered it as ornament.

In Milton's language though there is internal force and splendor, there is outward plainness. Common readers think that it sounds and looks like prose. This is one of its attractions; while all that is stilted, and decorated, and affected, soon fatigues and satiates.

Johnson says that "an inconvenience of Milton's design is, that it requires the description of what cannot be described,—the agency of spirits. He saw

that immateriality supplied no images, and that he could not show angels acting but by instruments of action: he therefore invested them with form and matter. This, being necessary, was therefore defensible, and he should have secured the consistency of his system by keeping immateriality out of sight, and enticing his reader to drop it from his thoughts." Surely this was quite impossible, for the reason which Johnson himself has given. The imagination, by its natural tendencies, always embodies spirit. Poetry deals in pictures, though not exclusively in pictures. E. B.

Upon the interesting topic here thus summarily though satisfactorily disposed of, Macaulay has furnished the following, among other admirable remarks:

The most fatal error which a poet can possibly commit in the management of his machinery, is that of attempting to philosophise too much. Milton has been often censured for ascribing to spirits many functions of which spirits must be incapable. But these objections, though sanctioned by eminent names, originate, we venture to say, in profound ignorance of the art of poetry.

What is spirit? What are our own minds, the portion of spirit with which we are best acquainted? We observe certain phenomena. We cannot explain them into material causes. We therefore infer that there exists something which is not material, but of this something we have no idea. We can define it only by negatives. We can reason about it only by symbols. We use the word but we have no image of the thing; and the business of poetry is with images, and not with words. The poet uses words indeed, but they are merely the instruments of his art, not its objects. They are the materials which he is to dispose in such a manner as to present a picture to the mental eye. And, if they are not so disposed, they are no more entitled to be called poetry than a bale of canvas and a box of colors are to be called a painting.

Logicians may reason about abstractions, but the great mass of mankind can never feel an interest in them. They must have images. The strong tendency of the multitude in all ages and nations to idolatry can be explained on no other principles. The first inhabitants of Greece, there is every reason to believe, worshipped one invisible Deity; but the necessity of having something more definite to adore produced, in a few centuries, the innumerable crowd of gods and goddesses. In like manner the ancient Persians thought it impious to exhibit the Creator under a human form. Yet even they transferred to the sun the worship which, speculatively, they considered due only to the supreme mind. The history of the Jews is the record of a continual struggle between pure Theism, supported by the most terrible sanctions, and the strangely fascinating desire of having some visible and tangible object of adoration. Perhaps none of the secondary causes which Gibbon has assigned for the rapidity with which Christianity spread over the world, while Judaism scarcely ever acquired a proselyte, operated more powerfully than this feeling. God, the uncreated, the incomprehensible, the

invisible, attracted but few worshippers. A philosopher might admire so noble a conception; but the crowd turned away in disgust from words which presented no image to their minds. It was before Deity embodied in a human form, walking among men, partaking of their infirmities, leaning on their bosoms, weeping over their graves, slumbering in the manger, bleeding on the cross, that the prejudices of the synagogue, and the doubts of the Academy, and the pride of the Portico, and the forces of the lictor, and the swords of thirty legions, were humbled in the dust.

Soon after Christianity had achieved its triumph, the principle which had assisted it began to corrupt it. It became a new Paganism. Patron saints assumed the offices of household gods. St. George took the place of Mars. St. Elmo consoled the mariner for the loss of Castor and Pollux. The virgin Mary and Cecilia succeed to Venus and the Muses. The fascination of sex and loveliness was again joined to that of celestial dignity; and the homage of chivalry was blended with that of religion. Reformers have often made a stand against these feelings; but never with more than apparent and partial success. The men who demolished the images in cathedrals have not always been able to demolish those which were enshrined in their minds. It would not be difficult to show that in politics the same rule holds good. Doctrines, we are afraid, must generally be *embodied* before they can excite strong public feeling. The multitude is more easily interested for the most unmeaning badge, or the most insignificant name, than for the most important principle.

From these considerations, we infer that no poet who should affect that metaphysical accuracy for the want of which Milton has been blamed, would escape a disgraceful failure, still, however, there was another extreme, which, though one less dangerous, was also to be avoided. The imaginations of men are in a great measure under the control of their opinions. The most exquisite art of a poetical coloring can produce no illusion when it is employed to represent that which is at once perceived to be incongruous and absurd. Milton wrote in an age of philosophers and theologians. It was necessary therefore for him to abstain from giving such a shock to their understandings, as might break the charm which it was his object to throw over their imaginations. This is the real explanation of the indistinctness and inconsistency with which he has often been reproached. Dr. Johnson acknowledges that it was absolutely necessary for him to clothe his spirits with material forms. "But," says he, "he should have secured the consistency of his system, by keeping immateriality out of sight, and seducing the reader to drop it from his thoughts." This is easily said; but what if he could not seduce the reader to drop it from *his* thoughts? What if the contrary opinion had taken so full a possession of the minds of men, as to leave no room even for the *quasi-belief* which poetry requires? Such we suspect to have been the case. It was impossible for the poet to adopt altogether the material or the immaterial system. He therefore took his stand on the debateable ground. He left the whole in ambiguity. He has doubtless, by

so doing, laid himself open to the charge of inconsistency. But, though philosophically in the wrong, we cannot but believe that he was poetically in the right. This task, which almost any other writer would have found impracticable, was easy to him. The peculiar art which he possessed of communicating his meaning circuitously, through a long succession of associated ideas, and of intimating more than he expressed, enabled him to disguise those incongruities which he could not avoid.

The spirits of Milton are unlike those of almost all other writers. His fiends, in particular, are wonderful creations. They are not metaphysical abstractions. They are not wicked men. They are not ugly beasts. They have no horns, no tails. They have just enough in common with human nature to be intelligible to human beings. Their characters are, like their forms, marked by a certain dim resemblance to those of men, but exaggerated to gigantic dimensions and veiled in mysterious gloom.

PARADISE LOST.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat,
Sing Heav'nly Muse, that on the secret top

1. As in the commencement of the Iliad, of the Odyssey, and of the Æneid, so here the subject of the poem is the first announcement that is made, and precedes the verb with which it stands connected, thus giving it due prominence. Besides the plainness and simplicity of the exordium, there is (as Newton has observed) a further beauty in the variety of the numbers, which of themselves charm every reader without any sublimity of thought or pomp of expression; and this variety of the numbers consists chiefly in the pause being so artfully varied that it falls upon a different syllable in almost every line. Thus, in the successive lines it occurs after the words *disobedience*, *tree*, *world*, *Eden*, *us*, *Muse*. In Milton's verse the pause is continually varied according to the sense through all the ten syllables of which it is composed; and to this peculiarity is to be ascribed the surpassing harmony of his numbers.

4. *Eden:* Here the whole is put for a part. It was the loss of *Paradise* only, the garden, the most beautiful part of Eden; for after the expulsion of our first parents from Paradise we read of their pursuing their solitary way in Eden, which was an extensive region.

5. *Regain, &c.:* Compare XII. 463, whence it appears that in the opinion of Milton, after the general conflagration, the whole earth would be formed into another, and more beautiful, Paradise than the one that was lost.

6. *Muse:* One of those nine imaginary heathen divinities, that were

Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen seed
In the beginning, how the heav'ns and earth
Rose out of Chaos. Or if Sion hill
Delight thee more, and Siloa's brook that flow'd
Fast by the oracle of God; I thence
Invoke thy aid to my adventurous song,
That with no middle flight intends to soar
Above the Aonian Mount, while it pursues
Things unattempted yet in prose or rhyme.
And chiefly Thou, O Spirit, that dost prefer

thought to preside over certain arts and sciences, is here, in conformity to classical custom, addressed. *Secret top*: set apart, interdicted. The Israelites, during the delivery of the law, were not allowed to ascend that mountain.

7. *Horeb* and *Sinai* were the names of two contiguous eminences of the same chain of mountains. Compare Exod. iii. 1, with Acts vii. 30.

8. *Shepherd:* Moses. Exod. iii. 1.

12. *Oracle:* God's temple; so called from the divine communications which were there granted to men.

15. *The Aonian Mount;* or Mount Helicon, the fabled residence of the Muses, in Bœotia, the earlier name of which was Aonia. Virgil's Eclog. vi. 65. Georg. iii. 11.

16. *Things unattempted:* There were but few circumstances upon which Milton could raise his poem, and in everything which he added out of his own invention he was obliged, from the nature of the subject, to proceed with the greatest caution; yet he has filled his story with a surprising number of incidents, which bear so close an analogy with what is delivered in holy writ that it is capable of pleasing the most delicate reader without giving offence to the most scrupulous.—A.

17. *Chiefly Thou, O Spirit:* Invoking the Muse is commonly a matter of mere form, wherein the (modern) poets neither mean, nor desire to be thought to mean, anything seriously. But the Holy Spirit, here invoked, is too solemn a name to be used insignificantly: and besides, our author, in the beginning of his next work, 'Paradise Regained,' scruples not to say to the same Divine Person—

"Inspire
As Thou art wont, my prompted song, else mute."

This address therefore is no mere formality.—HEYLIN.

It is thought by Bp. Newton that the poet is liable to the charge of enthusiasm; having expected from the Divine Spirit a kind and degree of inspiration similar to that which the writers of the sacred scriptures enjoyed. The

Before all temples the upright heart and pure,
Instruct me, for Thou know'st; Thou from the first
Wast present, and with mighty wings outspread
Dovelike sat'st brooding on the vast abyss,
And madest it pregnant: What in me is dark,
Illumine; what is low, raise and support;
That to the height of this great argument
I may assert eternal Providence,
And justify the ways of God to Men.
Say first, for Heav'n hides nothing from thy view,
Nor the deep tract of Hell; say first what cause
Moved our grand parents, in that happy state,
Favor'd of Heav'n so highly, to fall off

widow of Milton was accustomed to affirm that he considered himself as inspired; and this report is confirmed by a passage in his Second Book on Church Government, already quoted in our preliminary observations.

24. The *height* of the argument is precisely what distinguishes this poem of Milton from all others. In other works of imagination the difficulty lies in giving sufficient elevation to the subject; here it lies in raising the imagination up to the grandeur of the subject, in adequate conception of its mightiness, and in finding language of such majesty as will not degrade it. A genius less gigantic and less holy than Milton's would have shrunk from the attempt. Milton not only does not lower; but he illumines the bright, and enlarges the great: he expands his wings, and "sails with supreme dominion" up to the heavens, parts the clouds, and communes with angels and unembodied spirits.—E. B.

27. The poets attribute a kind of omniscience to the Muse, as it enables them to speak of things which could not otherwise be supposed to come to their knowledge. Thus Homer, Iliad ii. 485, and Virgil, Æn. vii. 645.

Milton's Muse, being the Holy Spirit, must of course be omniscient.—N.

30. Greatness, is an important requisite in the action or subject of an epic poem; and Milton here surpasses both Homer and Virgil. The anger of Achilles embroiled the kings of Greece, destroyed the heroes of Troy, and engaged all the gods in factions. Æneas' settlement in Italy produced the Cæsars and gave birth to the Roman empire. Milton's subject does not determine the fate merely of single persons, or of a nation, but of an entire species. The united powers of Hell are joined together for the destruction of mankind, which they effected in part and would have completed, had not Omnipotence itself interposed. The principal actors are man in his greatest perfection, and woman in her highest beauty. Their enemies are the fallen angels; the Messiah their friend, and the Almighty their Protector. In

From their Creator, and trangress his will
For one restraint, lords of the world besides?
Who first seduced them to that foul revolt?
Th' infernal Serpent: he it was whose guile,
Stirr'd up with envy and revenge, deceived
The mother of mankind, what time his pride
Had cast him out from Heav'n, with all his host
Of rebel Angels; by whose aid aspiring
To set himself in glory 'bove his peers,
He trusted to have equall'd the Most High,
If he opposed; and with ambitious aim
Against the throne and monarchy of God,
Raised impious war in Heav'n, and battle proud
With vain attempt. Him the Almighty Power
Hurl'd headlong flaming from th' ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition; there to dwell
In adamantine chains and penal fire,

short, everything that is great in the whole circle of being, whether within the range of nature or beyond it, finds a place in this admirable poem.—A.

"The sublimest of all subjects (says Cowper) was reserved for Milton; and, bringing to the contemplation of that subject, not only a genius equal to the best of the ancients, but a heart also deeply impregnated with the divine truths which lay before him, it is no wonder that he has produced a composition, on the whole, superior, to any that we have received from former ages. But he who addresses himself to the perusal of this work with a mind entirely unaccustomed to serious and spiritual contemplation, unacquainted with the word of God, or prejudiced against it, is ill qualified to appreciate the value of a poem built upon it, or to taste its beauties.

32. *One restraint:* one subject of restraint—the tree of knowledge of good and evil.

34. *Serpent.* Compare Gen. iii. 1 Tim. ii. 14. John viii. 44.

38. *Aspiring:* 1 Tim. iii. 6.

39. *In glory:* a divine glory, such as God himself possessed. This charge is brought against him, V. 725; it is also asserted in line 40; again in VI. 88, VII. 140.

46. *Ruin* is derived from *ruo*, and includes the idea of falling with violence and precipitation: *combustion* is more than *flaming* in the foregoing line; it is burning in a dreadful manner.—N.

48. *Chains.* Compare with Epistle of *Jude* v. 8. Also, Æschylus Prometh. 6.

Who durst defy th' Omnipotent to arms.
Nine times the space that measures day and night
To mortal men, he with his horrid crew
Lay vanquish'd, rolling in the fiery gulf,
Confounded though immortal: But his doom
Reserved him to more wrath; for now the thought
Both of lost happiness and lasting pain
Torments him; round he throws his baleful eyes,
That witness'd huge affliction and dismay,
Mix'd with obdurate pride and steadfast hate:
At once, as far as angels' ken, he views
The dismal situation waste and wild:
A dungeon horrible on all sides round,
As one great furnace flamed; yet from those flames
No light; but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell: hope never comes,
That comes to all: but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed:
Such place eternal justice had prepared

50. *Nine times the space, &c.* Propriety sometimes requires the use of circumlocution, as in this case. To have said *nine days and nights* would not have been proper when talking of a period before the creation of the sun, and consequently before time was portioned out to any being in that manner.—CAMPBELL, Phil. Rhet.

52—3. The nine days' astonishment, in which the angels lay entranced after their dreadful overthrow and fall from heaven, before they could recover the use either of thought or speech, is a noble circumstance and very finely imagined. The division of hell into seas of fire, and into firm ground (227–8) impregnated with the same furious element, with that particular circumstance of the exclusion of hope from those infernal regions, are instances of the same great and fruitful invention.—A.

63. *Darkness visible:* gloom. Absolute darkness is, strictly speaking, invisible; but where there is a gloom only, there is so much light remaining as serves to show that there are objects, and yet those objects cannot be distinctly seen. Compare with the Penseroso, 79, 80:

'Where glowing embers through the room
Teach light to counterfeit a gloom.'

R.

For those rebellious; here their pris'n ordained
In utter darkness, and their portion set
As far removed from God and light of heaven,
As from the centre thrice to th' utmost pole.
O how unlike the place from whence they fell!
There the companions of his fall, o'erwhelmed
With floods and whirlwinds of tempestuous fire,
He soon discerns, and welt'ring by his side
One next himself in power, and next in crime,
Long after known in Palestine, and named
Beëlzebub. To whom th' Arch-Enemy,
And thence in Heav'n call'd Satan, with bold words

72. *Utter*, has the same meaning as the word *outer*, which is applied to darkness in the Scriptures. Spenser uses *utter* in this sense.

74. Thrice as far as it is from the centre of the *earth* (which is the centre of the *world*, (universe,) according to Milton's system, IX. 103, and X. 671,) to the pole of the world; for it is the pole of the *universe*, far beyond the pole of the earth, which is here called the *utmost* pole. It is observable that Homer makes the seat of hell as far beneath the deepest pit of earth as the heaven is above the earth, Iliad viii. 16; Virgil makes it twice as far, Æneid vi. 577; and Milton thrice as far: as if these three great poets had stretched their utmost genius, and vied with each other, in extending his idea of Hell farthest.—N.

75. The language of the inspired writings (says Dugald Stewart) is on this as on other occasions, beautifully accommodated to the irresistible impressions of nature; availing itself of such popular and familiar words as *upwards* and *downwards*, *above* and *below*, in condescension to the frailty of the human mind, governed so much by sense and imagination, and so little by the abstractions of philosophy. Hence the expression of *fallen* angels, which, by recalling to us the eminence from which they fell, communicates, in a single word, a character of sublimity to the bottomless abyss.—Works, vol. iv. 288.

77. *Fire.* Compare with *Mark* ix. 45, 46.

81. *Beelzebub.* Compare with *Mat.* xii. 24. 2 Kings i. 2. The word means *god of flies*. Here he is made second to Satan.

82. *Satan.* Many other names are assigned, to this arch enemy of God and man, in the sacred scriptures. He is called the Devil, the Dragon, the Evil One, the Angel of the Bottomless Pit, the Prince of this World, the Prince of the power of the air, the God of this World, Apollyon, Abaddon, Belial, Beelzebub.

Milton, it will be seen, applies some of these terms to other evil angels.

Breaking the horrid silence thus began:
If thou beest he; but O how fallen! how changed
From him who, in the happy realms of light
Cloth'd with transcendent brightness didst outshine
Myriads though bright! If he whom mutual league,
United thoughts and counsels, equal hope
And hazard in the glorious enterprise,
Join'd with me once, now misery hath join'd
In equal ruin: into what pit thou seest
From what height fall'n, so much the stronger proved
He with his thunder: and till then who knew
The force of those dire arms? yet not for those
Nor what the potent victor in his rage

The term Satan denotes adversary; the term Devil denotes an accuser, See Kitto's Bib. Cycl.

Upon the *character of Satan* as described by Milton, Hazlitt has penned an admirable criticism, which will be found at the end of Book I.

84. The confusion of mind felt by Satan is happily shown by the abrupt and halting manner in which he commences this speech. *Fallen;* see Isaiah xiv. 12. *Changed:* see Virg. Æn. ii. 274:

"Hei mihi qualis erat! Quantum mutatus ab illo!"

93. *He with his thunder.* There is an uncommon beauty in this expression. Satan disdains to utter the name of God, though he cannot but acknowledge his superiority. So again, line 257.—N.

94. *Those:* compare Æsch. Prometh. 991.

95—116. Amidst those impieties which this enraged spirit utters in various parts of the poem, the author has taken care to introduce none that is not big with absurdity, and incapable of shocking a religious reader; his words, as the poet himself describes them, bearing only a "semblance of worth, not substance." He is likewise with great art described as owning his adversary to be Almighty. Whatever perverse interpretation he puts on the justice, mercy, and other attributes of the Supreme Being, he frequently confesses his omnipotence, that being the perfection he was forced to allow, and the only consideration which could support his pride under the shame of his defeat.—A.

Upon this important point Dr. Channing has made the following observations: "Some have doubted whether the moral effect of such delineations (as Milton has given) of the stormy and terrible workings of the soul is good; whether the interest felt in a spirit so transcendently evil as Satan favors our sympathies with virtue. But our interest fastens, in this and like cases, on what is not evil. We gaze on Satan with an awe not unmixed

Can else inflict, do I repent or change,
Though changed in outward lustre, that fix'd mind
And high disdain from sense of injured merit,
That with the Mightiest raised me to contend,
And to the fierce contention brought along
Innumerable force of Spirits arm'd,
That durst dislike his reign, and me preferring,
His utmost pow'r with adverse pow'r opposed
In dubious battle on the plains of Heav'n,
And shook his throne. What though the field be lost?
All is not lost; th' unconquerable will
And study of revenge, immortal hate,
And courage never to submit or yield:
And what is else not to be overcome;
That glory never shall his wrath or might
Extort from me. To bow and sue for grace
With suppliant knee, and deify his pow'r,
Who from the terror of this arm so late
Doubted his empire; that were low indeed!
That were an ignominy and shame beneath
This downfall: since by fate the strength of Gods
And this empyreal substance cannot fail,

with mysterious pleasure, as on *a miraculous manifestation of the power of mind.* What chains us, as with a resistless spell, in such a character, is spiritual might (might of soul), made visible by the racking pains which it overpowers. There is something kindling and ennobling in the consciousness, however awakened, of the energy which resides in mind; and many a virtuous man has borrowed new strength from the force, constancy, and dauntless courage of evil agents."

109. *Overcome:* in some editions an interrogation point is placed after this word, but improperly; for, as Pearce remarks, the line means, 'and if there be anything else (besides the particulars mentioned) which is not to be overcome.' 110. *That* glory: referring to the possession of an unconquerable will, and the other particulars mentioned 107–9. 114. *Doubted his empire:* that is, doubted the stability of it.

116. *Fate.* Satan supposes the angels to subsist by necessity, and represents them of an *empyreal*, that is, *fiery* substance, as the Scripture does, Ps. civ. 4. Heb. i. 7. Satan disdains to submit, since the angels (as he says) are necessarily immortal and cannot be destroyed, and since too they are now improved in experience.

Since through experience of this great event
In arms not worse, in foresight much advanced,
We may with more successful hope resolve
To wage by force or guile eternal war,
Irreconcileable to our grand foe,
Who now triumphs, and in th' excess of joy
Sole reigning holds the tyranny of heav'n.
So spake th' apostate Angel, though in pain,
Vaunting aloud, but rack'd with deep despair:
And him thus answer'd soon his bold compeer.
O Prince, O Chief of many throned powers!
That led the embattled Seraphim to war
Under thy conduct, and in dreadful deeds
Fearless, endanger'd heav'n's perpetual King,
And put to proof his high supremacy,
Whether upheld by strength, or chance, or fate;
Too well I see and rue the dire event,
That with sad overthrow and foul defeat
Hath lost us heav'n, and all this mighty host
In horrible destruction laid thus low,
As far as Gods and heav'nly essences
Can perish; for the mind and spirit remains
Invincible, and vigor soon returns,
Though all our glory extinct, and happy state
Here swallow'd up in endless misery
But what if he our conqu'ror (whom I now
Of force believe almighty, since no less
Than such could have overpower'd such force as ours)
Have left us this our spirit and strength entire
Strongly to suffer and support our pains,
That we may so suffice his vengeful ire,
Or do him mightier service as his thralls
By right of war, whate'er his business be
Here in the heart of Hell to work in fire,
Or do his errands in the gloomy deep;
What can it then avail, though yet we feel

129. *Seraphim.* Compare with *Isaiah* vi. 2—6. An order of angels near the throne of God.

Strength undiminish'd, or eternal being
To undergo eternal punishment?
Whereto with speedy words th' Arch-Fiend replied:
Fall'n Cherub, to be weak is miserable
Doing or suffering: but of this be sure,
To do aught good never will be our task,
But ever to do ill our sole delight,
As being the contrary to his high will
Whom we resist. If then his providence
Out of our evil seek to bring forth good,
Our labor must be to pervert that end,
And out of good still to find means of evil;
Which oft-times may succeed, so as perhaps
Shall grieve him, if I fail not, and disturb
His inmost counsels from their destined aim.
But see, the angry victor hath recall'd
His ministers of vengeance and pursuit
Back to the gates of Heav'n; the sulph'rous hail
Shot after us in storm, o'erblown hath laid
The fiery surge, that from the precipice
Of Heav'n received us falling; and the thunder,
Wing'd with red lightning and impetuous rage,
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless deep,
Let us not slip th' occasion, whether scorn

157. *Cherub.* One of an order of angels next in rank to a seraph. Compare with *Gen.* iii. 24. *Ezek.* ch. x.

169. The account here given by Satan differs materially from that which Raphael gives, book vi. 880, but this is satisfactorily explained by referring to the circumstances of the two relators. Raphael's account may be considered as the true one; but, as Newton remarks, in the other passages Satan himself is the speaker, or some of his angels; and they were too proud and obstinate to acknowledge the Messiah for their conqueror; as their rebellion was raised on his account, they would never own his superiority; they would rather ascribe their defeat to the whole host of heaven than to him alone. In book vi. 830 the noise of his chariot is compared to the *sound of a numerous host;* and perhaps their fears led them to think that they were really pursued by a numerous army. And what a sublime idea does it give us of the terrors of the Messiah, that he alone should be as formidable, as if the whole host of Heaven were in pursuit of them.

Or satiate fury yield it from our foe.
Seest thou yon dreary plain, forlorn and wild,
The seat of desolation, void of light,
Save what the glimm'ring of these livid flames
Casts pale and dreadful? Thither let us tend
From off the tossing of these fiery waves,
There rest, if any rest can harbor there,
And reassembling our afflicted powers,
Consult how we may henceforth most offend
Our enemy, our own loss how repair,
How overcome this dire calamity,
What reinforcement we may gain from hope,
If not, what resolution from despair.
  Thus Satan talking to his nearest mate
With head uplift above the wave, and eyes
That sparkling blazed, his other parts besides
Prone on the flood, extended long and large,
Lay floating many a rood, in bulk as huge
As whom the fables name of monstrous size;
Titanian, or Earth-born, that warr'd on Jove,

192. The incidents, in the passage that follows, to which Addison calls attention, are, Satan's being the first that wakens out of the general trance, his posture on the burning lake, his rising from it, and the description of his shield and spear; also his call to the fallen angels that lay plunged and stupified in the sea of fire. (314—5.)

193. *Prone on the flood*, somewhat like those two monstrous serpents described by Virgil ii. 206:

Pectora quorum inter fluctus arrecta, jubæque
Sanguineæ exsuperant undas; pars cætera pontum
Pone legit.

196. *Rood, &c.:* a rood is the fourth part of an acre, so that the bulk of Satan is expressed by the same sort of measure, as that of one of the giants in Virgil, Æn. vi. 596:

Per tota novem cui *jugera* corpus
Porrigitur.

And also that of the old dragon in Spenser's Fairy Queen, book i.

'That with his largeness measured much land."

N.

198. *Titanian, or Earth-born:*

Genus antiquum terræ, Titania pubes

Æn. vi. 580

Briareos, or Typhon, whom the den
By ancient Tarsus held, or that sea-beast
Leviathan, which God of all his works
Created hugest that swim the ocean stream;
Him haply slumb'ring on the Norway foam
The pilot of some small night-founder'd skiff
Deeming some island, oft, as seamen tell,
With fixed anchor in his scaly rind
Moors by his side under the lee, while night
Invests the sea, and wished morn delays:

Here Milton commences that train of learned allusions which was among his peculiarities, and which he always makes poetical by some picturesque epithet, or simile.—E. B.

199. *Briareos*, a fabled giant (one of the Titans) possessed of a hundred hands. "Et centumgeminus Briareus." Virg. *Æn.* vi. 287.

201. *Leviathan*, a marine animal finely described in the book of *Job*, ch. xli. It is supposed by some to be the whale; by others, the crocodile, with less probability. See Brande's Cyc.

202. *Swim the ocean-stream:* What a force of imagination is there in this last expression! What an idea it conveys of the size of that largest of created beings, as if it shrunk up the ocean to a stream, and took up the sea in its nostrils as a very little thing! Force of style is one of Milton's great excellencies. Hence, perhaps, he stimulates us more in the reading, and less afterwards. The way to defend Milton against all impugners is to take down the book and read it.—HAZLITT.

This line is by some found fault with as inharmonious; but good taste approves its structure, as being on this account better suited to convey a just idea of the size of this monster.

204. *Night-foundered:* overtaken by the night, and thus arrested in its course. The metaphor, as Hume observes, is taken from a foundered horse that can go no further.

207. *Under the lee:* in a place defended from the wind.

208. *Invests the sea:* an allusion to the figurative description of Night given by Spenser:

> "By this the drooping daylight 'gan to fade,
> And yield his room to sad succeeding *night*,
> *Who with her sable mantle 'gan to shade*
> *The face of Earth.*"

Milton also, in the same taste, speaking of the moon, IV. 609:

> 'And o'er the dark her silver mantle threw.'

N.

So stretch'd out huge in length the Arch-Fiend lay
Chain'd on the burning lake, nor ever thence
Had ris'n or heaved his head, but that the will
And high permission of all-ruling Heav'n
Left him at large to his own dark designs,
That with reiterated crimes he might
Heap on himself damnation, while he sought
Evil to others, and enraged might see
How all his malice served but to bring forth
Infinite goodness, grace, and mercy shewn
On Man, by him seduced; but on himself
Treble confusion, wrath, and vengeance pour'd.
Forthwith upright he rears from off the pool
His mighty stature; on each hand the flames
Driv'n backward slope their pointing spires, and roll'd
In billows, leave i' th' midst a horrid vale.
Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air,

209. There are many examples in Milton of musical expression, or of an adaptation of the sound and movement of the verse to the meaning of the passage. This line is an instance. By its great length, and peculiar structure, being composed of monosyllables, it is admirably adapted to convey the idea of immense size.

210. *Chained on the burning lake:* There seems to be an allusion here to the legend of Prometheus, one of the Titans, who was exposed to the wrath of Jupiter on account of his having taught mortals the arts, and especially the use of fire, which he was said to have stolen from heaven, concealed in a reed. According to another story he was actually the creator of men, or at least inspired them with thought and sense.

His punishment was to be *chained to a rock* on Caucasus, where a vulture perpetually gnawed his liver; from which he was finally rescued by Hercules. This legend has formed the subject of the grandest of all the poetical illustrations of Greek supernatural belief, the *Prometheus Bound* of Æschylus. Many have recognized in the indomitable resolution of this suffering Titan, and his stern endurance of the evils inflicted on him by a power with which he had vainly warred for supremacy, the prototype of the arch-fiend of Milton.—BRANDE.

226—7. *That felt unusual weight:* This conceit (as Thyer remarks) is borrowed from Spenser, who thus describes the old dragon, book i.

"Then with his waving wings displayed wide
Himself up high he lifted from the ground,

That felt unusual weight; till on dry land
He lights, as if it were land that ever burn'd
With solid, as the lake with liquid fire;
And such appear'd in hue, as when the force
Of subterranean wind transports a hill
Torn from Pelorus, or the shatter'd side
Of thund'ring Ætna, whose combustible
And fuel'd entrails thence conceiving fire,

And with strong flight did forcibly divide
The yielding air, which nigh too feeble found
Her fitting parts, and element unsound,
To bear so great a weight."

229. *Liquid fire.* Virg. Ec. vi. 33. "Et liquidi simul ignis.—N.

230. There are several *noble similes and allusions* in the first book of Paradise Lost. And here it must be observed that when Milton alludes either to things or persons he never quits his simile until it rises to some very great idea, which is often foreign to the occasion that gave birth to it. The simile does not perhaps occupy above a line or two, but the poet runs on with the hint until he has raised out of it some brilliant image or sentiment adapted to inflame the mind of the reader and to give it that sublime kind of entertainment which is suitable to the nature of an heroic poem.

In short, if we look into the poems of Homer, Virgil, and Milton, we must observe, that as the great fable is the soul of each poem, so, to give their works the greater variety, the episodes employed by these authors may be regarded as so many short fables, their similies as so many short episodes, and their metaphors as so many short similies. If the comparisons in the first book of Milton, of the sun in an eclipse, of the sleeping leviathan, of the bees swarming about their hive, of the fairy dance, be regarded in this light the great beauties existing in each of these passages will readily be discovered.—A.

231. *Wind:* this should be altered to *winds*, to agree with the reading in line 235; or that should be altered to agree with this.

232. *Pelorus:* the eastern promontory of Sicily.

234. *Thence conceiving fire:* the combustible and fuelled entrails, or interior contents, of the mountain, are here represented as *taking fire*, as the result of the action of the subterranean wind, in removing the side of the mountain. The fire thus kindled was *sublimed with mineral fury*, that is, was heightened by the rapid combustion of mineral substances of a bituminous nature. The poet seems to have in his mind the description of Ætna by Virgil (book iii 572, 578.)

Sed horrificis juxta tonat Ætna ruinis,
Interdumque atram prorumpit ad æthera nubem,
Turbine fumantem piceo, et candente favillâ;
Attollitque globos flammarum, et sidera lambit:

Sublimed with min'ral fury, aid the winds,
And leave a singed bottom all involved
With stench and smoke; such resting found the sole
Of unblest feet. Him follow'd his next mate,
Both glorying to have 'scap'd the Stygian flood
As Gods, and by their own recover'd strength,
Not by the suff'rance of Supernal Power.
  Is this the region, this the soil, the clime,
Said then the lost Arch-Angel, this the seat
That we must change for heav'n, this mournful gloom
For that celestial light? Be it so, since he
Who now is Sovran can dispose and bid
What shall be right: farthest from him is best,
Whom reason hath equall'd, force hath made supreme
Above his equals. Farewell happy fields,
Where joy forever dwells: Hail horrors, hail
Infernal world, and thou profoundest Hell
Receive thy new possessor; one who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n.

Interdum scopulos avulsaque viscera montis
Erigit eructans, liquefactaque saxa sub auras
Cum gemitu glomerat, fundoque exæstuat imo.

239. *Stygian flood;* an expression here of the same import with *infernal flood*, alluding to the fabulous river Styx of the lower world, which the poets represented as a broad, dull and sluggish stream.

246. *Sovran:* from the Italian word sovrano.

250. Dr. Channing, writing upon Satan's character as drawn by the poet observes: "Hell yields to the spirit which it imprisons. The intensity of its fires reveals the intense passion and more vehement will of Satan; and the ruined archangel gathers into himself the sublimity of the scene which surrounds him. This forms the tremendous interest of these wonderful books. We see mind triumphant over the most terrible powers of nature We see unutterable agony subdued by energy of soul."

Addison remarks that Milton has attributed to Satan those sentiments which are every way answerable to his character, and suited to a created being of the most exalted and most depraved nature; as in this passage. which describes him as taking possession of his place of torments, 250—263.

253—5. These are some of the extravagances of the Stoics, and could not

What matter where, if I be still the same,
And what I should be, all but less than he
Whom thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure, and in my choice
To reign is worth ambition, though in hell;
Better to reign in hell than serve in heaven.
But wherefore let we then our faithful friends,
Th' associates and copartners of our loss,
Lie thus astonish'd on th' oblivious pool,
And call them not to share with us their part
In this unhappy mansion, or once more
With rallied arms to try what may be yet
Regain'd in Heav'n, or what more lost in Hell?
So Satan spake; and him Beëlzebub
Thus answer'd: Leader of those armies bright,
Which but th' Omnipotent none could have foil'd,
If once they hear that voice, their liveliest pledge
Of hope in fears and dangers, heard so oft
In worst extremes, and on the perilous edge
Of battle when it raged, in all assaults
Their surest signal, they will soon resume
New courage and revive, though now they lie
Grov'ling and prostrate on yon lake of fire,

be better ridiculed than they are here by being put into the mouth of Satan in his present situation.—THYER.

Shakspeare, in Hamlet, says:

> There is nothing either good or bad, but
> Thinking makes it so.

254. This sentiment is the great foundation on which the Stoics build, their whole system of ethics.—S.

263. This sentiment is an improvement of that which is put by Æschylus into the mouth of Prometheus, 965; and it was a memorable saying of Julius Cæsar that he would rather be the first man in a village, than the second in Rome. Compare Virg. Georg. i. 36.—N.

The lust of power and the hatred of moral excellence are Satan's prominent characteristics.

276. *Edge of battle:* from the Latin word *acies*, which signifies both the edge of a weapon and also an army in battle array. See book VI. 108.—Y.

As we ere while, astounded and amazed,
No wonder, fall'n such a pernicious height.
He scarce had ceased when the superior Fiend
Was moving tow'rd the shore; his pond'rous shield
Ethereal temper, massy, large, and round,
Behind him cast; the broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fesolé,
Or in Valdarno, to descry new lands,
Rivers, or mountains, on her spotty globe.
His spear, to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand,
He walk'd with to support uneasy steps
Over the burning marle; not like those steps
On Heaven's azure, and the torrid clime
Smote on him sore besides, vaulted with fire:
Nathless he so endured, till on the beach
Of that inflamed sea he stood, and call'd
His legions, Angel forms, who lay entranced

287. Homer and Ossian describe in a like splendid manner the shields of their heroes.

288. *Galileo:* He was the first who applied the telescope to celestial observations, and was the discoverer of the satellites of Jupiter in 1610, which, in honor of his patron, Cosmo Medici he called the *Medicean stars*. From the tower of St. Mark he showed the Venetian senators not only the satellites of Jupiter but the crescent of Venus, the triple appearance of Saturn, and the inequalities on the Moon's surface. At this conference he also endeavored to convince them of the truth of the Copernican system.

289—90. *Fesolé:* a city of Tuscany. *Valdarno*, the valley of Arno, in the same district. The very sound of these names is charming.

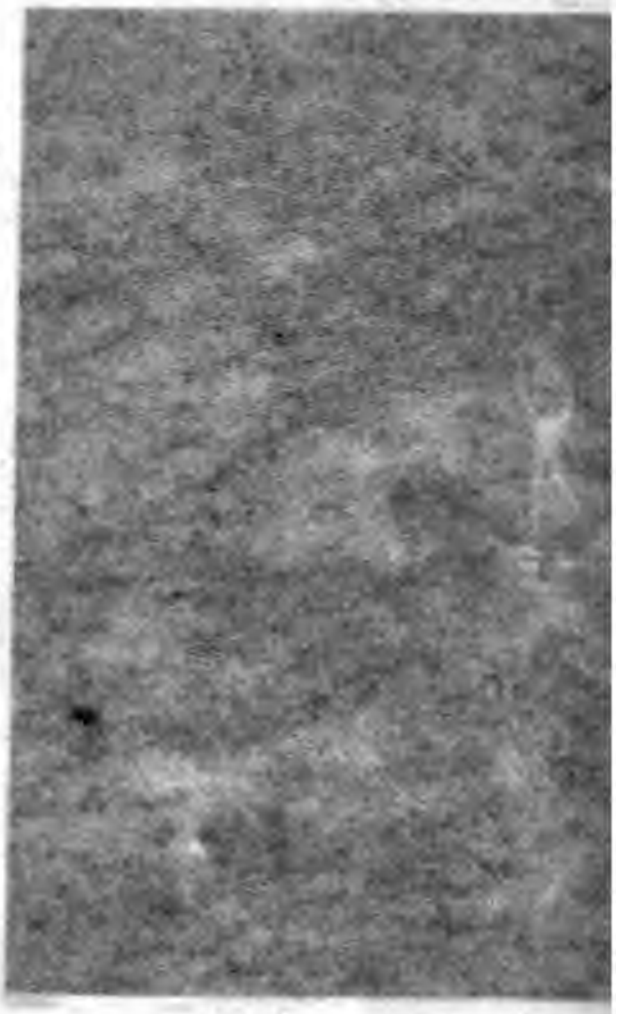
294. *Ammiral:* the obsolete form of *admiral*, the principal ship in a fleet.

The idea contained in this passage, may, as Dr. Johnson suggests, be drawn from the following lines of Cowley; but, who does not admire the vast improvements in form? He says of Goliath,

"His spear, the trunk was of a lofty tree,
Which nature meant some tall ship's mast should be."

Compare Hom. Odys. ix. 322. Æn. iii. 659. Tasso, canto vi. 40.

299. *Nathless:* nevertheless.



Thick as autumnal leaves that strow the brooks
In Vallombrosa, where the Etrurian shades
High over-arch'd imbow'r; or scatter'd sedge
Afloat, when with fierce winds Orion arm'd
Hath vex'd the Red Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry,
While with perfidious hatred they pursued
The sojourners of Goshen, who beheld
From the safe shore their floating carcasses
And broken chariot wheels: so thick bestrown,
Abject and lost lay these, covering the flood,
Under amazement of their hideous change.
He call'd so loud, that all the hollow deep

302, &c.: Here we see the impression of scenery made upon Milton's mind in his youth, when he was at Florence. This is a favorite passage with all readers of descriptive poetry.—E. B.

302. *Autumnal leaves.* Compare Virgil's lines, Æn. vi. 309:

> Quam multa in sylvis autumni frigore primo
> Lapsa cadunt folia.
> "That as the leaves in autumn strow the woods."
>
> DRYDEN.

But Milton's comparison is the more exact by far; it not only expresses a multitude but also the posture and situation of the angels. Their lying confusedly in heaps covering the lake is finely represented by this image of the leaves in the brooks.—N.

303. *Vallombrosa:* a Tuscan valley: the name is composed of *vallis* and *umbra*, and thus denotes a shady valley.

305. *Orion arm'd:* Orion is a constellation represented in the figure of an armed man, and supposed to be attended with stormy weather, *assurgens fluctu nimbosus Orion*, Virg. Æn. i. 539. The Red Sea abounds so much with sedge that in the Hebrew Scriptures it is called the *Sedgy Sea*. The wind usually drives the sedge in great quantities against the shore.—N.

306. *Busiris:* Bentley objects to Milton giving this name to Pharaoh since history does not support him in it. But Milton uses the liberty of a poet in giving Pharaoh this name, because some had already attached it to him.

Chivalry, denotes here those who use horses in fight, whether by riding on them, or riding in chariots drawn by them. See line 765. Also Paradise Regained iii. 343, compared with line 328.

308. *Perfidious:* he permitted them to leave the country, but afterwards pursued them.

Of Hell resounded. Princes, Potentates,
Warriors, the flow'r of heav'n, once yours, now lost,
If such astonishment as this can seize
Eternal spirits; or have ye chos'n this place
After the toil of battle to repose
Your wearied virtue, for the ease you find
To slumber here, as in the vales of Heaven?
Or in this abject posture have ye sworn
T' adore the conqueror? who now beholds
Cherub and Seraph rolling in the flood
With scatter'd arms and ensigns, till anon
His swift pursuers from heav'n gates discern
Th' advantage, and descending tread us down
Thus drooping, or with linked thunderbolts
Transfix us to the bottom of this gulf.
Awake, arise, or be for ever fall'n.
They heard, and were abash'd, and up they sprung
Upon the wing, as when men wont to watch
On duty, sleeping found by whom they dread,
Rouse and bestir themselves ere well awake.
Nor did they not perceive the evil plight
In which they were, or the fierce-pains not feel;
Yet to their gen'ral's voice they soon obey'd
Innumerable. As when the potent rod
Of Amram's son, in Egypt's evil day,
Waved round the coast, up call'd a pitchy cloud
Of locusts, warping on the eastern wind,
That o'er the realm of impious Pharaoh hung
Like night, and darken'd all the land of Nile:
So numberless were those bad Angels seen

315. This magnificent call of Satan to his prostrate host could have been written by nobody but Milton.—E. B.

325. *Anon*: Soon.

329. An allusion seems here to be made to the Æneid, book i. 44–5.

Illum, exspirantem transfixo pectore flammas,
Turbine corripuit, scopuloque infixit acuto.

338. *Amram's son*: Moses. See Exod. x.

341. *Warping*: Moving like waves; or, working themselves forward.—H.

Hov'ring on wing under the cope of Hell
'Twixt upper, nether, and surrounding fires;
Till, as a signal giv'n, th' uplifted spear
Of their great Sultan waving to direct
Their course, in even balance down they light
On the firm brimstone, and fill all the plain;
A multitude, like which the populous north
Pour'd never from her frozen loins, to pass
Rhene or the Danaw, when her barb'rous sons
Came like a deluge on the south, and spread
Beneath Gibraltar to the Lybian sands.
Forthwith from ev'ry squadron and each band
The heads and leaders thither haste where stood
Their great commander; Godlike shapes and forms
Excelling human, princely dignities,
And Pow'rs that erst in Heaven sat on thrones;
Though of their names in heav'nly records now
Be no memorial, blotted out and rased
By their rebellion from the books of life.
Nor had they yet among the sons of Eve
Got them new names, till wand'ring o'er the earth,

345. *Cope:* Roof.

352. *Frozen loins:* In Scripture children are said to *come out of the loins*, Gen. xxxv. 11. The term *frozen* is here used only on account of the coldness of the climate. *Rhene* and *Danaw*, the one from the Latin, the other from the German, are chosen because uncommon. *Barbarous:* The Goths, Huns, and Vandals, wherever their conquests extended, destroyed the monuments of ancient learning and taste. *Beneath Gibraltar:* That is, southward of it, the northern portion of the globe being regarded as uppermost.—N.

The three comparisons relate to the three different states in which these fallen angels are represented. When abject and lying supine on the lake, they are fitly compared to vast heaps of leaves which in autumn the poet himself had observed to bestrew the water-courses and bottoms of Vallombrosa. When roused by their great leader's objurgatory summons, they are compared, in number, with the countless locusts of Egypt. The object of the third comparison is to illustrate their number when assembled as soldiers on the firm brimstone, and here they are compared with the most numerous body of troops which history had made mention of.—DUNSTER.

360. *Erst:* Formerly.

364–375. The subject of Paradise Lost is the origin of evil—an event, in

Thro' God's high suff'rance for the trial of man,
By falsities and lies the greatest part
Of mankind they corrupted, to forsake
God their Creator, and th' invisible
Glory of him that made them to transform
Oft to the image of a brute, adorn'd
With gay religions full of pomp and gold,
And Devils to adore for Deities:
Then were they known to men by various names,
And various idols through the Heathen world,
Say, Muse, their names then known, who first, who last
Roused from the slumber, on that fiery couch,
At their great emp'ror's call, as next in worth
Came singly where he stood on the bare strand,
While the promiscuous crowd stood yet aloof.
The chief were those who from the pit of Hell
Roaming to seek their prey on earth, durst fix
Their seats long after next the seat of God,
Their altars by his altar, Gods adored
Among the nations round, and durst abide

its nature connected with everything important in the circumstances of human existence; and, amid these circumstances, Milton saw that the *Fables of Paganism* were too important and poetical to be omitted. As a Christian he was entitled wholly to neglect them, but as a poet he chose to treat them not as the dreams of the human mind, but as the delusions of infernal existences. Thus anticipating a beautiful propriety for all classical allusions; thus connecting and reconciling the co-existence of fable and of truth; and thus identifying the fallen angels with the deities of "gay religions full of pomp and gold," he yoked the heathen mythology in triumph to his subject, and clothed himself in the spoils of superstition.—EDINB. ENCYC.

This subject is again presented in the last note on Book I.

369. Rom. i. 18–25.

372. *Religions:* That is, religious rites.

375. *Idols:* Heathen idols are here described as the representatives of these demons. Addison remarks that the catalogue of evil spirits has abundance of learning in it and a very agreeable turn of poetry, which rises in a great measure from its describing the places where they were worshipped, by those beautiful marks of rivers so frequent among the ancient poets. The author had doubtless in this place Homer's catalogue of ships, and Virgil's list of warriors in his view.

376. When they apostatised, they acquired new and dishonorable names.

Jehovah thund'ring out of Sion, throned
Between the Cherubim; yea, often placed
Within his sanctuary itself their shrines,
Abominations; and with cursed things
His holy rites and solemn feasts profaned,
And with their darkness durst affront his light.
First Moloch, horrid king, besmear'd with blood
Of human sacrifice, and parents' tears,
Though for the noise of drums and timbrels loud
Their children's cries unheard, that pass'd thro' fire
To his grim idol. Him the Ammonite
Worshipp'd in Rabba and her wat'ry plain,
In Argob and in Basan, to the stream
Of utmost Arnon. Nor content with such
Audacious neighborhood, the wisest heart
Of Solomon he led by fraud to build
His temple right against the temple of God,
On that opprobrious hill; and made his grove
The pleasant vale of Hinnom, Tophet thence

387. *Cherubim:* The golden figures placed over the ark in the Hebrew sanctuary, Exod. xxv. See also 2 Kings xix. 15—"O Lord God of Israel, which dwellest between the Cherubim."

392. *Moloch:* The national God of the Ammonites; properly denominated *horrid*, since to him children were offered in sacrifice. Consult 2 Kings xxiii. 10–13. The characters ascribed to Moloch and Belial prepare us for their respective speeches and behaviour in the second and sixth books.

397–8. *Rabba*, or Rabbah, was the principal city of the Ammonites, twenty miles northeast of Jericho, and on the east side of the Jordan. *Argob* is not far distant. *Bashan* is a large district of country lying east of the Sea of Tiberias, celebrated for its cattle, and its oaks. At the time of the conquest of Canaan by the Hebrews, the Ammonites occupied the country east of Jordan, from the river *Arnon*, which empties into the Dead Sea to the river Jabbok. The vale of *Hinnom* was near Jerusalem.

403. Solomon built a temple to Moloch on the Mount of Olives (1 Kings xi. 7) : it is hence called *that opprobrious* (or infamous) *hill*.

404. *Tophet:* In the Hebrew, *drum;* this and other noisy instruments being used to drown the cries of the miserable children who were offered to this idol; and *Gehenna*, or the valley of Hinnom, is in several places of the New Testament, and by our Saviour himself, made the name and type of hell.—N.

And black Gehenna call'd, the type of Hell.
Next Chemos, the óbscene dread of Moab's sons,
From Aroar to Nebo, and the wild
Of southmost Abarim; in Hesebon
And Horonaim, Seon's realm, beyond
The flowery dale of Sibma clad with vines,
And Eleälé to th' Asphaltic pool.
Peor his other name, when he enticed
Israel in Sittim, on their march from Nile,
To do him wanton rites, which cost them woe.
Yet thence his lustful orgies he enlarged
E'en to that hill of scandal, by the grove
Of Moloch homicide; lust hard by hate;
Till good Josiah drove them thence to Hell.

406. *Chemos:* The god of the Moabites. Consult 1 Kings xi. 6, 7. 2 Kings xxiii. 13. It is supposed to be same as Baal-Peor, and as Priapus. Numb. xxv. 1–9.

408. *Hesebon* (Heshbon): Twenty-one miles east of the mouth of the Jordan. Its situation is still marked by a few broken pillars, several large cisterns and wells, together with extensive ruins which overspread a high hill, commanding a wild and desolate scenery on every side. *Abarim* is a chain of mountains running north and south, east of the Dead Sea; *Pisgah* is some eminence in this chain at the northern part, and *Nebo* is supposed to be the summit of Pisgah, nearly opposite Jericho. It was here that the great leader of the Israelites was favored with a view of the land of promise, and yielded up his life at the command of the Lord, B. C. 1451. *Aroar* (Aroer) was a place situated on the river Arnon, which formed the northern boundary of the kingdom of Moab. *Seon* (Sihon) was king of the Amorites. *Sibma* was half a mile from Heshbon; *Eleälé*, two and a half miles south of it. The *Asphaltic pool* is the Dead Sea. *Sittim* is written Shittim in the Bible.

415. *Orgies:* Wild, frantic rites. The term is generally applied to the feasts of Bacchus, but is equally applicable to the obscene practices connected with the worship of Chemos, or Peor.

417. *Lust hard by hate:* The figure contained in this verse conveys a strong moral truth. Had it not been, however, that the music of the verse would have been injured, the idea would have been more correct by the transposition of the words lust and hate.—S.

Our author might perhaps have in view Spenser's Mask of Cupid, where Anger, Strife, &c., are represented as immediately following Cupid in the procession.—T.

With these came they, who from the bord'ring flood
Of old Euphrates to the brook that parts
Egypt from Syrian ground, had general names
Of Baalim and Ashtaroth; those male,
These feminine; for spirits, when they please,
Can either sex assume, or both; so soft
And uncompounded is their essence pure
Not tied nor manacled with joint or limb;
Nor founded on the brittle strength of bones,
Like cumbrous flesh; but, in what shape they choose
Dilated or condensed, bright or obscure,
Can execute their aëry purposes,
And works of love or enmity fulfil.
For those the race of Israel oft forsook

419. *Bordering flood:* The Euphrates formed the eastern border of the promised land, Gen. xv. 18. It may be called *old* from the very early historic mention of it in Gen. ii. 14. See also Ps. lxxx. 11.

420. *Brook:* Probably the brook Besor.

422. *Baalim and Astaroth:* There were many of these deities (so called) in Syria and adjacent regions. The sun and the stars are supposed to be intended under these names.

423. Milton probably derived these notions from a passage in a Greek author of antiquity, who, in a dialogue concerning Demons, tells a story of one appearing in the form of a woman, and upon this it is asserted that they can assume either sex, take what shape and color they please, and contract and dilate themselves at pleasure.—N.

423. *Spirits:* The nature of spirits is here set forth, and the explanation of the manner in which spirits transform themselves by contraction or enlargement is introduced with great judgment, to make way for several surprising accidents in the sequel of the poem. There follows a passage near the very end of the first book, which is what the French critics call marvellous, but at the same time is rendered probable when compared with this passage. As soon as the infernal palace is finished, we are told, the multitude and rabble of spirits shrunk themselves into a small compass, that there might be room for such a numberless assembly in this capacious hall. But it is the poet's refinement upon this thought which is most to be admired, and which indeed is very noble in itself. For he tells us, that notwithstanding the vulgar among the fallen spirits contracted their forms, those of the first rank and dignity still preserved their natural dimensions. Consult the last ten lines of the first book.—A.

432. *Those:* Those demons. 433. *Strength:* Jehovah.

Their living Strength, and unfrequented left
His righteous altar, bowing lowly down
To bestial gods; for which their heads as low
Bow'd down in battle, sunk before the spear
Of despicable foes. With these in troop
Came Astoreth, whom the Phœnicians call'd
Astarte, queen of heaven, with crescent horns:
To whose bright image nightly by the moon
Sidonian virgins paid their vows and songs;
In Sion also not unsung, where stood
Her temple on th' offensive mountain, built
By that uxorious king, whose heart, though large,
Beguiled by fair idolatresses, fell
To idols foul. Thammuz came next behind,
Whose annual wound in Lebanon allured
The Syrian damsels to lament his fate
In amorous ditties all a summer's day;
While smooth Adonis from his native rock
Ran purple to the sea, supposed with blood
Of Thammuz yearly wounded: the love-tale
Infected Sion's daughters with like heat;
Whose wanton passions in the sacred porch
Ezekiel saw, when by the vision led,
His eye survey'd the dark idolatries

438. Jerem. vii. 18; xliv. 17, 18. 1 Kings xi. 5. 2 Kings xxiii. 13.

443. *Offensive:* So called on account of the idolatrous worship there performed; in other places called by Milton, for the same reason, *the mountain of corruption, opprobrious hill*, and *hill of scandal*.

444. *Uxorious king:* Solomon, who was too much influenced by his wives.

451. *Thammuz:* This idol is the same as the Phenician Adonis. *Ezek.* viii. 14. Adonis, in the heathen mythology, was a beautiful youth, son of Cinyrus, king of Cyprus, beloved by Venus, and killed by a wild boar, to the great regret of the goddess. It is also the name of a river of Phenicia, on the banks of which Adonis, or Thammuz as he is called in the East, was supposed to have been killed. At certain seasons of the year this river acquires a high red color by the rains washing up red earth. The ancient poets ascribed this to a sympathy in the river for the death of Adonis. This season was observed as a festival in the adjacent country. To these circumstances Milton has here beautifully alluded.—Brande's Cyc.

Of alienated Judah. Next came one
Who mourn'd in earnest, when the captive ark
Maim'd his brute image, head and hands lopp'd off
In his own temple, on the grunsel edge,
Where he fell flat, and shamed his worshippers:
Dagon his name, sea-monster, upward man
And downward fish: yet had his temple high
Rear'd in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And Accaron and Gaza's frontier bounds.
Him follow'd Rimmon, whose delightful seat
Was fair Damascus, on the fertile banks
Of Abbana and Pharphar, lucid streams.
He also 'gainst the house of God was bold:
A leper once he lost, and gain'd a king;
Ahaz his sottish conqu'ror, whom he drew
God's altar to disparage and displace
For one of Syrian mode, whereon to burn
His odious offerings, and adore the gods
Whom he had vanquish'd. After these appear'd
A crew, who, under names of old renown,

460. *Grunsel edge:* Groundsill edge—the threshold of the gate of the temple.

462. *Dagon:* A god of the Philistines. Consult Judges xvi. 23. 1 Sam. v. 4; vi. 17.

467. *Rimmon:* A god of the Syrians. Consult 2 Kings v. 18.

467–9. The power of Milton's mind is stamped on every line. The fervour of his imagination melts down and renders malleable, as in a furnace, the most contradictory materials. Milton's learning has all the effect of intuition. He describes objects, of which he could only have read in books, with the vividness of actual observation. His imagination has the force of nature. He makes words tell as pictures, as in these lines. The word *lucid*, here used, gives us all the sparkling effect of the most perfect landscape There is great depth of impression in his descriptions of the objects of all the different senses, whether colours, or sounds, or smells; the same absorption of mind in whatever engaged his attention at the time. He forms the most intense conceptions of things, and then embodies them by a single stroke of his pen.—HAZLITT.

471. 2 Kings viii. xvi. 10. 2 Chron. xxviii. 23.

Osiris, Iris, Orus, and their train,
With monstrous shapes and sorceries abused
Fanatic Egypt and her priests, to seek
Their wandering gods disguised in brutish forms
Rather than human. Nor did Israel 'scape
Th' infection, when their borrow'd gold composed
The calf in Oreb; and the rebel king
Doubled that sin in Bethel and in Dan,
Likening his Maker to the grazed ox;
Jehovah, who in one night when he pass'd
From Egypt marching, equall'd with one stroke
Both her first-born, and all her bleating gods.
Belial came last, than whom a spirit more lewd
Fell not from heaven, or more gross to love
Vice for itself: to whom no temple stood,
Nor altar smoked; yet who more oft than he
In temples and at altars, when the priest
Turns atheist, as did Eli's sons, who fill'd

478. *Osiris*, one of the principal Egyptian gods, was brother to Isis, and the father of Orus (Horus). Osiris was worshipped under the form of the sacred bulls, Apis and Mnevis; and as it is usual in the Egyptian symbolical language to represent their deities with human forms, and with the heads of the animals which were their representatives, we find statues of Osiris with the horns of a bull.—ANTHON.

The reason alleged for worshipping their gods under the monstrous forms of bulls, cats, &c., is the fabulous tradition that when the Giants invaded heaven, the gods were so affrighted that they fled into Egypt, and there concealed themselves in the shapes of various animals. See Ovid Met. v. 319.—N.

483. *Infection:* The Israelites, by dwelling so long in Egypt, were infected with the superstitions of the Egyptians.—E. B.

484. *Oreb:* Horeb. *Rebel king:* Jeroboam. Consult 1 Kings xii. 26–33.

485. *Doubled that sin*, by making two golden calves, probably in imitation of the Egyptians among whom he had been, who worshipped two oxen; one called Apis, at Memphis, the metropolis of Upper Egypt; the other called Mnevis, at Hieropolis, the chief city of Lower Egypt. *Bethel* and *Dan* were at the southern and northern extremities of Palestine. See Psalm cvi. 20.—N.

489. *Bleating gods:* Sheep; and hence shepherds who raised sheep to kill for food were "an abomination" to the Egyptians.

495. *Eli's sons:* Consult 1 Sam. ii.

With lust and violence the house of God?
In courts and palaces he also reigns,
And in luxurious cities, where the noise
Of riot ascends above their loftiest towers,
And injury and outrage: and when night
Darkens the streets, then wander forth the sons
Of Belial, flown with insolence and wine.
Witness the streets of Sodom, and that night
In Gibeah, when the hospitable door
Exposed a matron, to avoid worse rape.
These were the prime in order and in might:
The rest were long to tell, though far renown'd,
Th' Ionian gods, of Javan's issue held
Gods, yet confess'd later than Heaven and Earth,
Their boasted parents: Titan, Heav'n's first-born,
With his enormous brood, and birthright seized
By younger Saturn: he from mightier Jove,
His own and Rhea's son, like measure found;
So Jove usurping reign'd: these first in Crete
And Ida known, thence on the snowy top
Of cold Olympus, ruled the middle air,
Their highest heav'n; or on the Delphian cliff,
Or in Dodona, and through all the bounds
Of Doric land; or who with Saturn old
Fled over Adria to th' Hesperian fields,
And o'er the Celtic roam'd the utmost isles.

502. *Flown:* A better reading is *blown*, inflated. Virg. Ec. vi. 15.

504. *Gibeah:* Consult Judges xix. 14–30.

506. *Prime:* Being mentioned in the oldest records, the Hebrew.

508. *Javan:* The fourth son of Japhet, from whom the Ionians and the Greeks are supposed to have descended.

509. *Heaven and Earth:* The god Uranus, and the goddess Gaia.

510–521. *Titan* was their eldest son: he was the father of the Giants, and his empire was seized by his younger brother *Saturn*, as Saturn's was by *Jupiter*, the son of Saturn and Rhea. These first were known in the island of *Crete*, now Candia, in which is Mount *Ida*, where Jupiter is said to have been born; thence passed over into Greece, and resided on Mount *Olympus* in Thessaly; *the snowy top of cold Olympus*, as Homer calls it, Iliad i. 420. xviii. 615, which mountain afterwards became the name of Heaven among their

All these and more came flocking; but with looks
Downcast and damp; yet such wherein appear'd
Obscure some glimpse of joy, to have found their chief
Not in despair, to have found themselves not lost
In loss itself: which on his count'nance cast
Like doubtful hue: but he, his wonted pride
Soon recollecting, with high words, that bore
Semblance of worth, not substance, gently raised
Their fainting courage, and dispell'd their fears.
Then straight commands, that at the warlike sound
Of trumpets loud and clarions be uprear'd
His mighty standard; that proud honor claim'd
Azazel as his right, a cherub tall;
Who forthwith from the glittering staff unfurl'd
Th' imperial ensign; which, full high advanced,
Shone like a meteor, streaming to the wind,
With gems and golden lustre rich emblazed
Seraphic arms and trophies; all the while
Sonorous metal blowing martial sounds:
At which the universal host up-sent
A shout, that tore hell's concave, and beyond
Frighted the reign of Chaos and old Night.
All in a moment through the gloom were seen
Ten thousand banners rise into the air,
With orient colors waving: with them rose
A forest huge of spears; and thronging helms
Appear'd, and serried shields in thick array

worshippers; *or on the Delphian cliff*, Parnassus, on which was seated the city of Delphi, famous for the temple and oracle of Apollo; *or in Dodona*, a city and wood adjoining, sacred to Jupiter; *and through all the bounds of Doric land*, that is, of Greece, Doris being a part of Greece; *or fled over Hadria*, the Adriatic sea, *to the Hesperian fields*, to Italy; *and o'er the Celtic*, France and the other countries overrun by the Celts; *roamed the utmost isles*, Great Britain, Ireland, the Orkneys, Thule, or Iceland, *Ultima Thule*, as it is called, the utmost boundary of the world.—N.

534. *Azazel:* The name signifies *brave in retreating*.

543. *Reign*, in the sense of *regnum*, kingdom.

546. *Orient:* Brilliant.

Of depth immeasurable: anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as raised
To height of noblest temper heroes old
Arming to battle; and instead of rage
Deliberate valor breath'd, firm and unmoved
With dread of death to flight or foul retreat
Nor wanting power to mitigate and 'suage,
With solemn touches troubled thoughts, and chase
Anguish, and doubt, and fear, and sorrow, and pain
From mortal or immortal minds. Thus they,
Breathing united force, with fixed thought,
Moved on in silence, to soft pipes, that charm'd
Their painful steps o'er the burnt soil: and now
Advanced in view they stand; a horrid front
Of dreadful length and dazzling arms, in guise
Of warriors old with order'd spear and shield,
Awaiting what command their mighty chief
Had to impose: he through the armed files
Darts his experienced eye, and soon traverse
The whole battalion views, their order due,
Their visages and stature as of gods:
Their number last he sums. And now his heart
Distends with pride, and hardening in his strength
Glories; for never since created man
Met such embodied force, as, named with these,
Could merit more than that small infantry

548. *Serried shields:* Locked one within another, linked and clasped together, from the French *serrer*, to lock, to shut close.—HUME.

550. There were three kinds of music among the ancients; the Lydian, the most melancholy; the Phrygian, the most lively; and the Dorian, the most majestic, (exciting to cool and deliberate courage.—N.) Milton has been very exact in employing music fit for each particular purpose.—S.

551. *Recorders:* Flageolets.

560. Homer's Iliad, iii. 8.

568. *Traverse:* across.

575. All the heroes and armies that ever were assembled were no more than pigmies in comparison with these angels.—N. See note on Book I. 780.

Warr'd on by cranes: though all the giant brood
Of Phlegra with th' heroic race were join'd
That fought at Thebes and Ilium, on each side
Mix'd with auxiliar gods; and what resounds
In fable or romance of Uther's son
Begirt with British and Armoric knights;
And all who since, baptized or infidel,
Jousted in Aspramont, or Montalban,
Damasco, or Marocco, or Trebisond,
Or whom Biserta sent from Afric shore,
When Charlemagne with all his peerage fell
By Fontarabia. Thus far these beyond
Compare of mortal prowess, yet observed
Their dread commander: he, above the rest
In shape and gesture proudly eminent,
Stood like a tower; his form had not yet lost

577. *Phlegra:* The earlier name of the peninsula Pallene in Macedonia and the fabled scene of a conflict between the gods and the earth-born Titans.

580. Uther was the father of king Arthur. This and the following allusions are derived from the old romances on the subject. Charlemagne is said not to have died at Fontarabia, but some years after, and in peace.—S.

581. *Armoric:* Celtic—those on the sea-coast of Brittany in the north-west part of France.

583. *Jousted:* Engaged in mock fights on horseback. *Aspramont* and *Montalban:* Fictitious names of places mentioned in Orlando Furioso.

585. *Biserta:* Formerly called Utica. The Saracens are referred to as being sent thence to Spain. *Fontarabia:* A fortified town in Biscay, in Spain, near France.

590–99. Here, says Burke, is a very noble picture; and in what does this poetical picture consist? in images of a town, an archangel, the sun rising through mists, or in an eclipse, the ruin of monarchs, and the revolutions of kingdoms. The mind is hurried out of itself by a crowd of great and confused images, which affect because they are crowded and confused: for separate them, and you lose much of the greatness; join them, and you infallibly lose the clearness. There are reasons in nature why the obscure idea, when properly conveyed, should be more affecting than the clear. It is our (comparative) ignorance of things that causes all our admiration, and chiefly excites our passions. Knowledge and acquaintance make the most striking causes affect but little. It is thus with the vulgar, and all men are as the vulgar in what they do not understand.

All her original brightness, nor appear'd
Less than archangel ruin'd, and the excess
Of glory obscured; as when the sun, new risen,
Looks through the horizontal misty air
Shorn of his beams; or from behind the moon,
In dim eclipse, disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs. Darken'd so, yet shone
Above them all the Arch-angel: but his face
Deep scars of thunder had intrench'd, and care
Sat on his faded cheek; but under brows
Of dauntless courage, and considerate pride
Waiting revenge; cruel his eye, but cast
Signs of remorse and passion, to behold
The fellows of his crime, the followers rather

595–6. When Milton sought license to publish his poem, the licenser was strongly inclined to withhold it, on the ground that he discovered treason in this noble simile of the sun eclipsed! a striking example of the acute remark of Lord Lyttleton, that "the politics of Milton at that time brought his poetry into disgrace; for it is a rule with the English to see no good in a man whose politics they dislike."—T.

597. *Eclipse:* Derived from a Greek word which signifies to fail, to faint or swoon away; since the moon, at the period of her greatest brightness, falling into the shadow of the earth, was imagined by the ancients to sicken and swoon, as if she were going to die. By some very ancient nations she was supposed, at such times, to be in pain; and, in order to relieve her fancied distress, they lifted torches high in the atmosphere, blew horns and trumpets, beat upon brazen vessels, and even, after the eclipse was over, they offered sacrifices to the moon. The opinion also extensively prevailed, that it was in the power of witches, by their spells and charms, not only to darken the moon, but to bring her down from her orbit, and to compel her to shed her baleful influences upon the earth. In solar eclipses, also, especially when total, the sun was supposed to turn away his face in abhorrence of some atrocious crime, that had either been perpetrated, or was about to be perpetrated, and to threaten mankind with everlasting night, and the destruction of the world. To such superstitions Milton, in this passage, alludes.—Olmsted's Letters on Astron.

No where is the person of Satan described with more sublimity than in this part of the poem.

600. *Intrenched:* Cut into, made trenches there.—N.

606. *Fellows.* The nice moral discrimination displayed in this line, is worthy of notice.

(Far other once beheld in bliss), condemned
For ever now to have their lot in pain:
Millions of Spirits for his fault amerced
Of heaven, and from eternal splendours flung
For his revolt, yet faithful how they stood,
Their glory wither'd: as when Heav'n's fire
Hath scath'd the forest oaks, or mountain pines,
With singed top their stately growth tho' bare
Stands on the blasted heath. He now prepared
To speak; whereat their doubled ranks they bend
From wing to wing, and half inclose him round
With all his peers. Attention held them mute.
Thrice he essay'd, and thrice, in spite of scorn,
Tears, such as angels weep, burst forth. At last
Words interwove with sighs found out their way.
O myriads of immortal Spirits, O Powers
Matchless, but with th' Almighty, and that strife
Was not inglorious, though the event was dire,
As this place testifies, and this dire change,
Hateful to utter; but what power of mind,
Foreseeing or presaging, from the depth
Of knowledge past or present, could have fear'd
How such united force of Gods, how such
As stood like these, could ever know repulse;
For who can yet believe, though after loss,
That all these puissant legions, whose exile

609. *Amerced:* Judicially deprived. See Hom. Odys. viii. 64.

611. *Yet faithful:* We must refer to line 605, and thence supply here "to behold."

619. Allusion to Ovid. Met. xi. 419:

Ter conata loqui, ter fletibus ora rigavit.

620. *Tears, such as angels weep.* Like Homer's ichor of the gods, which was different from the blood of mortals. This weeping of Satan on surveying his numerous host, and the thoughts of their wretched state, put one in mind of the story of Xerxes, weeping at the sight of his immense army, and reflecting that they were mortal, at the time that he was hastening them to their fate, and to the intended destruction of the most polished people in the world, to gratify his own vain glory.—N.

Hath emptied Heav'n, shall fail to re-ascend
Self-raised, and repossess their native seat?
For me, be witness all the host of Heav'n,
If counsels different, or danger shunn'd
By me, have lost our hopes. But he who reigns
Monarch in Heav'n, till then as one secure
Sat on his throne, upheld by old repute,
Consent, or custom, and his regal state
Put forth at full, but still his strength conceal'd,
Which tempted our attempt, and wrought our fall.
Henceforth his might we know, and know our own,
So as not either to provoke or dread
New war, provoked; our better part remains
To work in close design, by fraud or guile,
What force effected not; that he no less
At length from us may find, who overcomes
By force, hath overcome but half his foe.
Space may produce new worlds; whereof so rife
There went a fame in Heav'n that he ere long
Intended to create, and therein plant
A generation, whom his choice regard
Should favour equal to the sons of Heav'n:
Thither, if but to pry, shall be perhaps
Our first eruption, thither or elsewhere:
For this infernal pit shall never hold
Celestial Spirits in bondage, nor th' abyss
Long under darkness cover. But these thoughts
Full counsel must mature: Peace is despair'd,
For who can think submission? War then, War,
Open or understood, must be resolved.
He spake: and, to confirm his words, out flew

633. *Emptied:* An instance of arrogant boasting and falsehood.

642. *Tempted our attempt:* Words which, though well-chosen and significant enough, yet of jingling and unpleasant sound, and, like marriages between persons too near of kin, to be avoided.

650. *Rife:* Prevalent. This *fame*, or report, serves to exalt the dignity and importance of our race.

662. *Understood:* Not declared.

Millions of flaming swords, drawn from the thighs
Of mighty Cherubim: the sudden blaze
Far round illumined Hell. Highly they raged
Against the Highest, and fierce with grasped arms
Clash'd on their sounding shields the din of war,
Hurling defiance tow'rd the vault of Heaven.
There stood a hill not far, whose grisly top
Belch'd fire and rolling smoke; the rest entire
Shone with a glossy scurf, undoubted sign
That in his womb was hid metallic ore,
The work of sulphur. Thither wing'd with speed
A num'rous brigade hasten'd: as when bands
Of pioneers, with spade and pickaxe arm'd,
Forerun the royal camp to trench a field,
Or cast a rampart. Mammon led them on;
Mammon, the least erected Spirit that fell
From Heav'n: for e'en in Heav'n his looks and thoughts
Were always downward bent, admiring more
The riches of Heav'n's pavement, trodden gold,
Than aught divine or holy else enjoy'd
In vision beatific. By him first
Men also, and by his suggestion taught,

664. *Drawn from the thighs:* A Homeric expression, Iliad, i. 190, more dignified than "drawn from the sides."

668. *Clashed:* Alluding to a custom among Roman soldiers of striking their shields with their swords, when they applauded the speeches of their commanders.

671. *Belched:* An idea borrowed, perhaps, from an expression of Virgil (Æn. iii. 576), *eructans*, in describing Ætna.

674. *The work of sulphur:* Metals were in the the time of Milton supposed to consist of two component parts, mercury, as the basis, or metallic matter; and sulphur as the binder or cement, which fixes the fluid mercury into a coherent, malleable mass. So Jonson in the Alchemist, Act 2, Scene 3:

> "It turns to sulphur, or to quicksilver,
> Who are the parents of all other metals."

678. *Mammon:* The god of riches; the same as the Pluto of the Greeks and Romans. The delineation of his character and agency by Milton, abounds in *literary* beauties.

685. *Suggestion:* Milton here alludes to a superstitious opinion formerly

Ransack'd the centre, and with impious hands
Rifled the bowels of their mother earth
For treasures better hid. Soon had his crew
Open'd into the hill a spacious wound,
And digg'd out ribs of gold. Let none admire
That riches grow in Hell; that soil may best
Deserve the precious bane. And here let those
Who boast in mortal things, and wond'ring tell
Of Babel, and the works of Memphian kings,
Learn how their greatest monuments of fame,
And strength, and art, are easily outdone
By Spirits reprobate, and in an hour
What in an age they with incessant toil
And hands innumerable scarce perform.
Nigh on the plain in many cells prepared,
That underneath had veins of liquid fire
Sluiced from the lake, a second multitude
With wond'rous art founded the massy ore,
Severing each kind, and scumm'd the bullion dross;
A third as soon had form'd within the ground
A various mould, and from the boiling cells

current with the miners, that there is a sort of demons who have much to do with minerals, being frequently seen occupying themselves with the various processes of the workmen. So that Milton (as Warburton remarks) poetically supposes *Mammon* and his clan to have taught the sons of earth by example and practical instruction, as well as precept and mental suggestion.

687. Compare Ovid Met. i. 138, &c.—HUME.

688. *Better hid.* Compare Hor. Od. III. iii. 49:

"Aurum irrepertum, et sic melius situm."

694. *Works:* The pyramids.

696. *Strength and art:* These words are in the nominative case, connected with *monuments*.

699. Diodorus Siculus says, that 360,000 men were employed about twenty years on one of the pyramids.

703–4. The sense of the passage is this: They *founded*, or melted, the *ore* that was in the *mass*, by separating, or *severing*, each kind, that is, the sulphur, earth, &c., from the metal; and, after that, they *scummed* the *dross* that floated on the top of the boiling ore, or bullion. The word *bullion* does not here signify purified ore, but ore boiling.—PEARCE.

By strange conveyance fill'd each hollow nook,
As in an organ, from one blast of wind,
To many a row of pipes, the sound-board breathes.
Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple, where pilasters round
Were set, and Doric pillars overlaid
With golden architrave; nor did there want
Cornice or frieze, with bossy sculptures grav'n:
The roof was fretted gold. Not Babylon,
Nor great Alcairo such magnificence
Equall'd in all their glories, to inshrine
Belus or Serapis their Gods, or seat
Their kings, when Egypt with Assyria strove
In wealth and luxury. Th' ascending pile
Stood fix'd her stately height; and straight the doors,
Op'ning their brazen folds, discover wide
Within her ample spaces, o'er the smooth
And level pavement. From the arched roof,
Pendant by subtle magic, many a row
Of starry lamps and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky. The hasty multitude

708. *Organ:* A very complete simile is here used. Milton, being fond of music, often draws fine illustrations from it.

710. *Anon:* At once.

715. *Architrave:* The part of a pillar above the capital. Above this, is the *frieze*, which is surmounted by the *cornice*.

718. *Alcairo:* Cairo, a famous city in Egypt, built from the splendid ruins of Memphis, which was partially destroyed by Arabian invaders, in the seventh century. The god Serapis, is by some supposed to be the same as Osiris, or Apis. The Belus of Assyria is thought to be the same as the great Bali of Hindoo mythology, and Baal mentioned in the Scriptures.

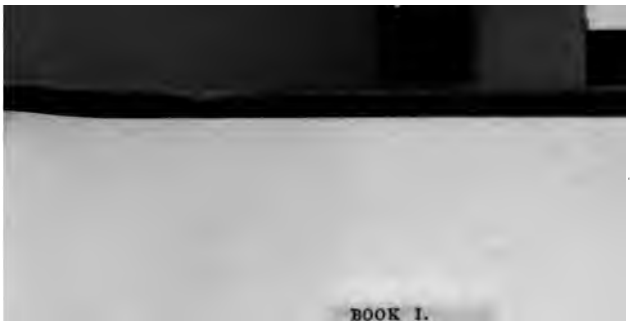
723. *Her stately height:* At her stately height.

725. *Within:* Is an adverb and not a preposition. So Virg. Æn. ii. 483.

Apparet domus *intus*, et atria longa patescunt.

N.

728. *Cressets:* Torches.



Admiring entered, and the work some praise,
And some the architect: his hand was known
In heaven by many a tower'd structure high,
Where sceptred angels held their residence,
And sat as princes; whom the supreme King
Exalted to such power, and gave to rule,
Each in his hierarchy, the orders bright.
Nor was his name unheard or unadored
In ancient Greece; and in Ausonian land
Men call'd him Mulciber; and how he fell
From Heaven, they fabled, thrown by angry Jove
Sheer o'er the crystal battlements: from morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropt from the zenith like a falling star,
On Lemnos, th' Ægean isle: thus they relate,
Erring; for he with this rebellious rout
Fell long before; nor ought avail'd him now
T' have built in heav'n high tow'rs; nor did he 'scape
By all his engines, but was headlong sent
With his industrious crew to build in hell.
Meanwhile, the winged heralds, by command
Of sovereign power, with awful ceremony

740. *Mulciber:* Or Vulcan, to which god was ascribed the invention of arts connected with the melting and working of metals by fire. The term Vulcan is, hence, sometimes used as synonymous with fire. *How he fell, &c.:* See Homer's Iliad, i. 590.

> "Once in your cause I felt his (Jove's) matchless might,
> Hurl'd headlong downward from the ethereal height;
> Tost all the day in rapid circles round;
> Nor till the sun descended, touched the ground:
> Breathless I fell, in giddy motion lost;
> The Sinthians raised me on the Lemnian coast."

It is worth observing how Milton lengthens out the time of Vulcan's fall. He not only says with Homer, that it was all day long, but we are led through the parts of the day *from morn to noon*, *from noon to evening*, and this *a summer's day*.—N.

742. *Sheer:* Quite, or at once.

750. *Engines:* It is said that in the old English, this word was often used for devices, wit, contrivance.

And trumpet's sound, throughout the host proclaim
A solemn council, forthwith to be held
At Pandemonium, the high capital
Of Satan and his peers: their summons call'd
From every band and squared regiment
By place or choice the worthiest: they anon,
With hundreds and with thousands, trooping came
Attended: all access was throng'd: the gates
And porches wide, but chief the spacious hall
(Though like a cover'd field, where champions bold
Wont ride in arm'd, and at the soldan's chair
Defied the best of Panim chivalry
To mortal combat, or career with lance),
Thick swarm'd, both on the ground and in the air,
Brush'd with the hiss of rustling wings. As bees
In spring time, when the sun with Taurus rides,
Pour forth their populous youth about the hive
In clusters; they among fresh dews and flowers
Fly to and fro, or on the smoothed plank,
The suburb of their straw-built citadel,
New rubb'd with balm, expatiate and confer
Their state affairs; so thick the aëry crowd
Swarm'd and were straiten'd; till, the signal given,
Behold a wonder! They but now who seem'd
In bigness to surpass earth's giant sons,
Now less than smallest dwarfs, in narrow room

763. *Covered:* Enclosed.

764. *Wont ride in:* Were accustomed to ride in. *Soldan's:* Sultan's.

765. *Panim:* Pagan, infidel.

768. *As bees, &c.:* Iliad, ii. 87.

> "As from some rocky cleft the shepherd sees
> Clustering in heaps on heaps the driving bees,
> Rolling and blackening, swarms succeeding swarms,
> With deeper murmurs and more hoarse alarms;
> Dusky they spread, a close embodi'd crowd,
> And o'er the vale descends the living cloud.
> So," &c.

769. *Taurus:* One of the signs of the Zodiac, Book X. 663.

777. *A wonder:* Consult the note on line 423.

Throng numberless, like that pygmean race
Beyond the Indian mount; or fairy elves,
Whose midnight revels, by a forest-side
Or fountain, some belated peasant sees,
Or dreams he sees, while over head the moon
Sits arbitress, and nearer to the earth
Wheels her pale course; they, on their mirth and dance
Intent, with jocund music charm his ear;
At once with joy and fear his heart rebounds.
Thus incorporeal spirits to smallest forms
Reduced their shapes immense, and were at large,
Though without number still, amidst the hall
Of that infernal court. But far within,
And in their own dimensions like themselves,
The great Seraphic Lords and Cherubim,
In close recess and secret conclave sat,
A thousand Demi-gods on golden seats,
Frequent and full. After short silence then,
And summons read, the great consult began.

780. *Pygmean, &c.:* A fabulous nation of dwarfs that contended annually with cranes. They advanced against these birds mounted on the backs of rams and goats, and armed with bows and arrows.—Iliad, iii. 3.

785. *Nearer to the earth, &c.:* Referring to the superstitious notion that witches and fairies exert great power over the moon.

789. *Spirits, &c.:* For some further account of the nature and properties of spirits consult Book VI. 344–353.

795. *Secret conclave:* An evident allusion to the *conclaves* of the cardinals on the death of a Pope.—E. B.

797. *Frequent:* Crowded, as in the Latin phrase, *frequens senatus.*

798. *Consult:* Consultation.

Milton, in imitation of Homer and Virgil, opens his Paradise Lost with an infernal council, plotting the fall of man, which is the *action* he proposed to celebrate; and as for those great actions, the battle of the angels and the creation of the world, which preceded, in point of time, and which would have entirely destroyed the unity of the principal action, had he related them in the same order in which they happened, he cast them into the fifth, sixth, and seventh books, by way of episode to this noble poem. It may be remarked of all the episodes introduced by Milton, that they arise naturally from the subject. In relating the fall of man, he has (by way of episode)

related the fall of those angels who were his professed enemies; and the two narratives are so conducted as not to destroy unity of action, having a close affinity for each other.

In respect to the rule of epic poetry, which requires the action to be entire, or complete, in all its parts, having a beginning, a middle, and an end the action in the Paradise Lost, was contrived in Hell, executed upon Earth, and punished by Heaven. The parts are distinct, yet grow out of one another in the most natural method.—A.

THE CHARACTERS IN PARADISE LOST.

Addison, in his Spectator, has some learned and interesting remarks upon this topic, of which the substance is now to be presented. Homer has excelled all the heroic poets in the multitude and variety of his characters. Every god that is admitted into the Iliad, acts a part which would have been suitable to no other deity. His princes are as much distinguished by their manners as by their dominions; and even those among them, whose characters seem wholly made up of courage, differ from one another as to the particular kinds of courage in which they excel.

Homer excels, moreover, in the novelty of his characters. Some of them, also, possess a dignity which adapts them, in a peculiar manner, to the nature of an heroic poem.

If we look into the characters of Milton, we shall find that he has introduced all the variety his narrative was capable of receiving. The whole species of mankind was in two persons, at the time to which the subject of his poem is confined. We have, however, four distinct characters in these two persons. We see man and woman in the highest innocence and perfection, and in the most abject state of guilt and infirmity. The last two characters are now, indeed, very common and obvious; but the first two are not only more magnificent, but more new than any characters either in Virgil or Homer, or, indeed, in the whole circle of nature.

To supply the lack of characters, Milton has brought into his poem two actors of a shadowy and fictitious nature, in the persons of Sin and Death, by which means he has wrought into the body of his fable a very beautiful and well-invented allegory.— (See Note, Book II. 649.)

Another principal actor in this poem, is the great Adversary of mankind. The part of Ulysses, in Homer's Odyssey, is very much admired by Aristotle, as perplexing that fable with very agreeable plots and intricacies, not only by the many adventures in his voyage, and the subtlety of his behaviour, but by the various concealments and discoveries of his person in several parts of that poem. But the crafty being, mentioned above, makes a much longer voyage than Ulysses, puts in practice many more wiles and stratagems, and hides himself under a greater variety of shapes and appearances, all of which are severally detected, to the great delight and surprise of the reader.

It may, likewise, be observed, with how much art the poet has varied

several characters of the persons that speak in his infernal assembly. On the contrary, he has represented the whole Godhead exerting itself towards man, in its full benevolence, under the threefold distinction of a Creator, Redeemer, and Comforter.

The angels are as much diversified in Milton, and distinguished by their proper parts, as the gods are in Homer or Virgil. The reader will find nothing ascribed to Uriel, Gabriel, Michael, or Raphael, which is not in a particular manner suitable to their respective characters.

The heroes of the Iliad and Æneid, were nearly related to the people for whom Virgil and Homer wrote: their adventures would be read, consequently, with the deeper interest by their respective countrymen. But Milton's poem has an advantage, in this respect, above both the others, since it is impossible for any of its readers, whatever nation or country he may belong to, not to be related to the persons who are the principal actors in it; but, what is still infinitely more to its advantage, the principal actors in this poem, are not only our progenitors, but our representatives. We have an actual interest in everything they do, and no less than our utmost happiness is concerned, and lies at stake in all their behaviour.

OBJECTION TO MYTHOLOGICAL ALLUSIONS CONSIDERED.

The charge is brought against Milton of blending the Pagan and Christian forms. The great realities of angels and archangels, are continually combined into the same groups with the fabulous impersonations of the Greek Mythology.

In other poets, this combination might be objected to, but not in Milton, for the following reason: Milton has himself laid an early foundation for his introduction of the pagan pantheism into Christian groups; the false gods of the heathen were, according to Milton, the fallen angels. They are not false, therefore, in the sense of being unreal, baseless, and having a merely fantastical existence, like the European fairies, but as having drawn aside mankind from a pure worship. As ruined angels, under other names, they are no less real than the faithful and loyal angels of the Christian Heaven. And in that one difference of the Miltonic creed, which the poet has brought pointedly and elaborately under his readers' notice by his matchless catalogue of the rebellious angels, and of *their pagan transformations*, in the very first book of the Paradise Lost, is laid beforehand the amplest foundation for his subsequent practice; and, at the same time, therefore, the amplest answer to the charge preferred against him by Dr. Johnson, and by so many other critics, who had not sufficiently penetrated the latent theory on which he acted.—Blackwood's Mag.

THE CHARACTER OF MILTON'S SATAN.

"Satan is the most heroic subject that ever was chosen for a poem; and the execution is as perfect as the design is lofty. He was the first of created

beings, who, for endeavouring to be equal with the Highest, and to divide the empire of Heaven with the Almighty, was hurled down to Hell. His aim was no less than the throne of the universe; his means, myriads of angelic armies bright, who durst defy the Omnipotent in arms. His strength of mind was matchless, as his strength of body: the vastness of his designs did not surpass the firm, inflexible determination with which he submitted to his irreversible doom, and final loss of all good. His power of action and of suffering was equal. He was the greatest power that was ever overthrown, with the strongest will left to resist or to endure. He was baffled, not confounded. The fierceness of tormenting flames is qualified and made innoxious by the greater fierceness of his pride: the loss of infinite happiness to himself, is compensated in thought by the power of inflicting infinite misery on others. Yet, Satan is not the principle of malignity, or of the abstract love of evil, but of the abstract love of power, of pride, of self-will personified, to which last principle all other good and evil, and even his own, are subordinate. He expresses the sum and substance of ambition in one line, "Fallen cherub, to be weak is miserable, doing or suffering." He founds a new empire in Hell, and from it conquers this new world, whither he bends his undaunted flight, forcing his way through nether and surrounding fires. The Achilles of Homer is not more distinct; the Titans were not more vast; Prometheus, chained to his rock, was not a more terrific example of suffering and of crime. Wherever the figure of Satan is introduced, whether he walks or flies, "rising aloft incumbent on the dusky air," it is illustrated with the most striking and appropriate images: so that we see it always before us, gigantic, irregular, portentous, uneasy, and disturbed, but dazzling in its faded splendor, the clouded ruins of a god. The deformity of Satan is only in the depravity of his will; he has no bodily deformity, to excite our loathing or disgust.

"Not only the figure of Satan, but his speeches in council, his soliloquies, his address to Eve, his share in the war in heaven, show the same decided superiority of character."—HAZLITT.

Another sketch of Satan may be found at the close of Book III., from the dashing pen of Gilfillan.

Hazlitt, in the above sketch of Milton's Satan, had no authority for saying that he was not a personification of malice, but, simply, of pride and self-will: this will appear on referring to Book I. 215–17; Book V. 666; Book VI. 151, 270; Book IX. 126, 134.

BOOK II.

THE ARGUMENT.

The consultation begun, Satan debates whether another battle be to be hazarded for the recovery of Heaven; some advise it, others dissuade; a third proposal is preferred, mentioned before by Satan, to search the truth of that prophecy or tradition in Heaven concerning another world, and another kind of creature, equal or not much inferior to themselves, about this time to be created: their doubt who shall be sent on this difficult search: Satan, their chief, undertakes alone the voyage, is honoured and applauded. The council thus ended, the rest betake them several ways, and to several employments, as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to Hell-gates, finds them shut, and who sat there to guard them, by whom at length they are opened, and discover to him the great gulf between Hell and Heaven; with what difficulty he passes through, directed by Chaos, the power of that place, to the sight of this new world which he sought.

INTRODUCTORY REMARKS.

In tracing the progress of this poem by deliberate and minute steps, our wonder and admiration increase. The inexhaustible invention continues to grow upon us; each page, each line, is pregnant with something new, picturesque, and great; the condensity of the matter is without any parallel; the imagination often contained in a single passage, is more than equal to all that secondary poets have produced. The fable of the voyage through Chaos is alone a sublime poem. Milton's descriptions of materiality have always touches of the spiritual, the lofty and the empyreal.

Milton has too much condensation to be fluent: a line or two often contains a world of images and ideas. He expatiates over all time, all space, all possibilities; he unites Earth with Heaven, with Hell, with all intermediate existences, animate and inanimate; and his illustrations are drawn from all learning, historical, natural, and speculative. In him, almost always, "more is meant than meets the eye." An image, an epithet, conveys a rich picture.

What is the subject of observation, may be told without genius; but the wonder and the greatness lie in invention, if the invention be noble, and according to the principles of possibility. Who could have conceived, or, if conceived, who could have described the voyage of Satan through Chaos, but Milton? Who could have invented so many distinct and grand obstacles in his way, and all picturesque, all poetical, and all the topics of intellectual meditation and reflection, or of spiritual sentiment.

All the faculties of the mind are exercised, stretched and elevated at once by every page of Paradise Lost. That Milton could bring so much learning, as well as so much imaginative invention, to bear on every part of his infinitely-extended, yet thick-compacted story, is truly miraculous. Were the learning superficial and loosely applied, the wonder would not be great, or not nearly so great; but it is always profound, solid, conscientious; and in its combinations original.—E. B.

BOOK II.

HIGH on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Show'rs on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence; and from despair
Thus high uplifted beyond hope, aspires
Beyond thus high, insatiate to pursue
Vain war with Heaven: and, by success untaught,
His proud imaginations thus display'd:
Pow'rs and Dominions, Deities of Heaven,

1. *Throne, &c.:* "The all-enduring, all-defying pride of Satan, assuming so majestically Hell's burning throne, and coveting the diadem which scorches his thunder-blasted brow, is a creation requiring in its author almost the spiritual (mental) energy with which he invests the fallen seraph."—CHANNING.

2. *Ormus:* An island in the Persian Gulf. *Ind:* India. The wealth consisted chiefly in diamonds and pearls and gold, called *barbaric*, after the manner of Greeks and Romans, who accounted all nations but their own barbarous.

4. *Showers on, &c.:* It was an Eastern custom, as we learn from a Persian life of Timur-bec, or Tamerlane, at the coronation of their kings, to powder them with *gold-dust* or *seed-pearl*.—WARBURTON. See Virg. Æn. ii. 504.

10. All the speeches and debates in Pandemonium are well worthy of the place and the occasion, with gods for speakers, and angels and archangels for hearers. There is a decided manly tone in the arguments and sentiments, an eloquent dogmatism, as if each person spoke from thorough conviction. The rout in heaven is like the fall of some mighty structure, nodding to its base, "with hideous ruin and combustion down."—HAZLITT.

For since no deep within her gulf can hold
Immortal vigour, though oppress'd and fall'n,
I give not Heav'n for lost. From this descent
Celestial virtues rising, will appear
More glorious and more dread than from no fall,
And trust themselves to fear no second fate.
Me, though just right, and the fix'd laws of Heav'n,
Did first create your leader, next free choice,
With what besides, in council or in fight,
Hath been achieved of merit; yet this loss,
Thus far at least recover'd, hath much more
Establish'd in a safe unenvied throne,
Yielded with full consent. The happier state
In Heaven, which follows dignity, might draw
Envy from each inferior; but who here
Will envy whom the highest place exposes
Foremost to stand against the Thund'rer's aim
Your bulwark, and condemns to greatest share
Of endless pain? Where there is then no good
For which to strive, no strife can grow up there
From faction; for none sure will claim in Hell
Precedence; none, whose portion is so small
Of present pain, that with ambitious mind
Will covet more. With this advantage then
To union, and firm faith, and firm accord,
More than can be in Heav'n, we now return
To claim our just inheritance of old,
Surer to prosper than prosperity
Could have assured us; and by what best way,

15. *Virtues:* Powers, or spirits. Thus, in Book V., the angels are addressed under the following names: thrones, dominations, princedoms, *virtues*, powers. So in this Book, l. 315, 316.

17. *Fate:* Destruction.

18. *Me:* The position of this word at the commencement of the sentence, indicates, in a vivid manner, the arrogance and pride of the speaker.

That superior greatness and mock-majesty which is ascribed to the prince of fallen angels, is admirably preserved in the beginning of this book. His opening and closing the debate, his taking on himself that great enterprise,

Whether of open war or covert guile,
We now debate: who can advise, may speak.
He ceased: and next him Moloch, sceptre'd king,
Stood up, the strongest and the fiercest Sp'rit
That fought in Heav'n, now fiercer by despair.
His trust was with th' Eternal to be deem'd
Equal in strength; and rather than be less,
Cared not to be at all. With that care lost
Went all his fear: of God, or Hell, or worse,
He reck'd not; and these words thereafter spake:
My sentence is for open war: of wiles
More unexpert I boast not: them let those
Contrive who need, or when they need, not now.
For while they sit contriving, shall the rest,
Millions that stand in arms, and longing wait
The signal to ascend, sit ling'ring here
Heav'n's fugitives, and for their dwelling-place
Accept this dark opprobrious den of shame,
The prison of his tyranny who reigns
By our delay? No, let us rather choose,
Arm'd with Hell-flames and fury, all at once
O'er Heav'n's high tow'rs to force resistless way,
Turning our tortures, into horrid arms
Against the torturer; when to meet the noise
Of his almighty engine he shall hear,
Infernal thunder, and for lightning see

at the thought of which the whole infernal assembly trembled; his encountering the hideous phantom, who guarded the gates of hell, and appeared to him in all his terrors, are instances of that daring mind which could not brook submission even to Omnipotence.—A.

43. *Moloch*: The part of Moloch is, in all its circumstances, full of that fire and fury which distinguish this spirit from the rest of the fallen angels. He is described in the First Book (l. 392) as besmeared with the blood of human sacrifices, and delighted with the tears of parents, and the cries of children. In this Second Book, he is marked out as the fiercest spirit that fought in heaven; and, if we consider the figure which he makes in the Sixth Book, where the battle of the angels is described, we find it every way answerable to the same furious, enraged character.

All his sentiments are rash, audacious, and desperate, particularly from the

Black fire and horror shot with equal rage
Among his Angels, and his throne itself
Mix'd with Tartarean sulphur, and strange fire,
His own invented torments. But perhaps
The way seems difficult and steep, to scale
With upright wing against a higher foe.
Let such bethink them, if the sleepy drench
Of that forgetful lake benumb not still,
That in our proper motion we ascend
Up to our native seat; descent and fall
To us is adverse. Who but felt of late,
When the fierce foe hung on our broken rear
Insulting, and pursued us through the deep,
With what compulsion and laborious flight
We sunk thus low? Th' ascent is easy then;
Th' event is fear'd. Should we again provoke
Our stronger, some worse way his wrath may find
To our destruction, if there be in Hell
Fear to be worse destroy'd. What can be worse
Than to dwell here, driv'n out from bliss, condemn'd
In this abhorred deep to utter woe,
Where pain of unextinguishable fire
Must exercise us without hope of end,
The vassals of his anger, when the scourge
Inexorably, and the tort'ring hour

sixtieth to seventieth line. His preferring annihilation to shame or misery, is also highly suitable to his character: so the comfort he draws from their disturbing the peace of heaven—that if it be not victory it is revenge—is a sentiment truly diabolical, and becoming the bitterness of this implacable fiend.—A.

69. *Mix'd:* Filled. Virg. Æn. ii. 487.

74. *Forgetful:* Causing forgetfulness. An allusion is here made to Lethe, the River of Oblivion, one of the fabled streams of the infernal regions. Its waters possessed the quality of causing those who drank them to forget the whole of their former existence. This river is finely described by Milton in this Second Book, (l. 583–586, 603–614.)

83. *Our stronger:* Our superior in strength.

89. *Exercise:* Torment. Virg. Georg. iv. 453.

Calls us to penance? more destroy'd than thus,
We should be quite abolish'd, and expire.
What fear we then? what doubt we to incense
His utmost ire? which to the height enraged
Will either quite consume us, and reduce
To nothing this essential, happier far
Than mis'rable to have eternal being.
Or if our substance be indeed divine,
And cannot cease to be, we are at worst
On this side nothing; and by proof we feel
Our pow'r sufficient to disturb his Heav'n,
And with perpetual inroads to alarm,
Though inaccessible, his fatal throne:
Which, if not victory, is yet revenge.
He ended frowning, and his look denounced
Desp'rate revenge, and battle dangerous
To less than Gods. On th' other side up rose
Belial, in act more graceful and humane:
A fairer person lost not Heav'n; he seem'd
For dignity composed and high exploit:
But all was false and hollow, though his tongue

92. By *calling to penance*, Milton seems to intimate, that the *sufferings* of the condemned spirits are not always equally severe.—S.

97. *Essential:* The adjective for the substantive, essence, or existence.

97–8. The sense is this: which (annihilation) is far happier than, in a condition of misery, to have eternal being. See Mat. xxvi. 24. Mark xiv. 21.

100. *At worst:* In the worst possible condition.

104. *Fatal:* Sustained by fate, (I. 133.)

108. *Gods*, in the proper sense. See IX. 937, where gods are distinguished from angels, who are called demi-gods.

109. *Belial*, is described in the First Book as the idol of the lewd and luxurious. He is, in this Second Book, pursuant to that description, characterized as timorous and slothful; and, if we look into the Sixth Book, we find him celebrated in the battle of the angels for nothing but that scoffing speech which he makes to Satan, on their supposed advantage over the enemy. As his appearance is uniform, and of a piece in these three several views, we find his sentiments in the infernal assembly every way conformable to his character. Such are his apprehensions of a second battle, his horror of annihilation, his preferring to be miserable rather than "not to be."

Dropt manna, and could make the worse appear
The better reason, to perplex and dash
Maturest counsels: for his thoughts were low;
To vice industrious, but to nobler deeds
Tim'rous and slothful: yet he pleased the ear,
And with persuasive accent thus began:
I should be much for open war, O Peers!
As not behind in hate, if what was urged
Main reason to persuade immediate war,
Did not dissuade me most, and seem to cast
Ominous conjecture on the whole success:
When he who most excels in fact of arms,
In what he counsels and in what excels
Mistrustful, grounds his courage on despair,
And utter dissolution, as the scope
Of all his aim, after some dire revenge.
First, what revenge? The tow'rs of Heav'n are fill'd
With armed watch, that render all access
Impregnable; oft on the bord'ring deep
Encamp their legions, or with obscure wing
Scout far and wide into the realms of night,
Scorning surprise. Or could we break our way
By force, and at our heels all hell should rise
With blackest insurrection, to confound
Heav'n's purest light, yet our Great Enemy,
All incorruptible, would on his throne
Sit unpolluted, and th' ethereal mould
Incapable of stain would soon expel
Her mischief, and purge off the baser fire

The contrast of thought in this speech, and that which precedes it, gives an agreeable variety to the debate.—A.

113–14. *Could make the worse appear the better reason:* An exact translation of what the Greek sophists professed to accomplish.

124. *Fact:* Deed of arms, battle.

139. *On his throne sit unpolluted:* This is a reply to that part of Moloch's speech, where he had threatened to mix the throne itself, of God, with infernal sulphur and strange fire.—N. *Mould:* Substance, or form.

Victorious. Thus repulsed, our final hope
Is flat despair. We must exasperate
Th' Almighty Victor to spend all his rage,
And that must end us; that must be our cure,
To be no more? Sad cure; for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallow'd up and lost
In the wide womb of uncreated night,
Devoid of sense and motion? And who knows,
Let this be good, whether our angry Foe
Can give it, or will ever? How he can
Is doubtful; that he never will is sure.
Will he, so wise, let loose at once his ire
Belike through impotence, or unaware,
To give his enemies their wish, and end
Them in his anger, whom his anger saves
To punish endless? Wherefore cease we then?
Say they who counsel war, we are decreed,
Reserved, and destined, to eternal woe:
Whatever doing, what can we suffer more,
What can we suffer worse? Is this then worst,
Thus sitting, thus consulting, thus in arms?
What when we fled amain, pursued and struck
With Heav'n's afflicting thunder, and besought
The deep to shelter us? This Hell then seem'd
A refuge from those wounds: or when we lay
Chain'd on the burning lake? That sure was worse.
What if the breath that kindled those grim fires,
Awaked should blow them into sev'nfold rage,
And plunge us in the flames? Or from above
Should intermitted vengeance arm again

152. *Let this be good:* Grant that this is good.

156. *Belike:* Perhaps. *Impotence:* Want of self-command.

159. *Wherefore cease, &c.:* Why then should we cease to exist? What reason is there to expect annihilation?

170. Is. xxx. 33.

His red right hand to plague us? What if all
Her stores were open'd, and this firmament
Of Hell should spout her cataracts of fire,
Impendent horrors, threat'ning hideous fall
One day upon our heads; while we perhaps
Designing or exhorting glorious war,
Caught in a fiery tempest, shall be hurl'd
Each on his rock, transfix'd, the sport and prey
Of wracking whirlwinds, or for ever sunk
Under yon boiling ocean, wrapt in chains;
There to converse with everlasting groans,
Unrespited, unpitied, unreprieved,
Ages of hopeless end? This would be worse.
War therefore, open or conceal'd, alike
My voice dissuades; for what can force or guile
With him, or who deceive his mind, whose eye
Views all thing at one view? He from Heav'n's height
All these our motions vain, sees and derides:
Not more almighty to resist our might
Than wise to frustrate all our plots and wiles.
Shall we then live thus vile, the race of Heav'n
Thus trampled, thus expell'd, to suffer here
Chains and these torments? Better these than worse,
By my advice: since fate inevitable
Subdues us, and omnipotent decree,
The Victor's will. To suffer, as to do,
Our strength is equal; nor the law unjust
That so ordains. This was at first resolved,
If we were wise, against so great a Foe

180. See Note, Book I. 329.

181. Virg. Æn. vi. 75, ... "rapidis ludibria ventis."

188. *Can:* Can (accomplish).

191. Allusion to Ps. ii. 4.

199. *To suffer, as to do:* Scævola boasted that he was a Roman, and knew as well how to suffer as to act. "Et facere et pati fortia Romanum est."—Livy ii. 12.—N.

201. *This was at first resolved:* Our minds were made up at first to this.

Contending, and so doubtful what might fall.
I laugh, when those who at the spear are bold
And vent'rous, if that fail them, shrink and fear
What yet they know must follow, to endure
Exile or ignominy, or bonds, or pain,
The sentence of their Conqu'ror. This is now
Our doom; which if we can sustain and bear,
Our Supreme Foe in time may much remit
His anger, and perhaps, thus far removed,
Not mind us not offending, satisfy'd
With what is punish'd; whence these raging fires
Will slacken, if his breath stir not their flames.
Our purer essence then will overcome
Their noxious vapour, or inured not feel,
Or changed at length, and to the place conform'd
In temper and in nature, will receive
Familiar the fierce heat, and void of pain;
This horror will grow mild, this darkness light,
Besides what hope the never-ending flight
Of future days may bring, what chance, what change
Worth waiting, since our present lot appears
For happy though but ill, for ill not worst,
If we procure not to ourselves more woe.
  Thus Belial, with words cloth'd in reason's garb,
Counsel'd ignoble ease and peaceful sloth,
Not peace: and after him thus Mammon spake:

218–19. *Receive familiar:* Receive as a matter made easy (by habit). The same idea is uttered by Mammon, l. 274–78 of this Book.

223. *Waiting:* Waiting for.

223–25. Since our present lot appears for (as) a happy one, though it is, indeed, but an ill one, for, though ill, it is not the worst, &c.

228. *Mammon:* His character is so fully drawn in the First Book, that the poet adds nothing to it in the Second. We were before told that he was the first who taught mankind to ransack the earth for gold and silver; and, that he was the architect of Pandemonium, or the infernal palace where the evil spirits were to meet in council. His speech, in this Book, is every way suitable to so depraved a character. How proper is that reflection of their being unable to taste the happiness of heaven, were they actually

Either to disenthrone the King of Heav'n
We war, if war be best, or to regain
Our own right lost: him to unthrone we then
May hope, when everlasting Fate shall yield
To fickle Chance, and Chaos judge the strife.
The former vain to hope, argues as vain
The latter; for what place can be for us
Within Heav'n's bound, unless Heav'n's Lord Supreme
We overpow'r? Suppose he should relent,
And publish grace to all, on promise made
Of new subjection; with what eyes could we
Stand in his presence humble, and receive
Strict laws imposed, to celebrate his throne
With warbled hymns, and to his Godhead sing
Forced hallelujahs, while he lordly sits
Our envied Sovereign, and his altar breathes
Ambrosial odours and ambrosial flow'rs,
Our servile offerings? This must be our task
In Heav'n, this our delight. How wearisome
Eternity so spent in worship paid
To whom we hate! Let us not then pursue
By force impossible, by leave obtain'd
Unacceptable, though in Heav'n, our state
Of splendid vassalage; but rather seek
Our own good from ourselves, and from our own
Live to ourselves, though in this vast recess,
Free, and to none accountable, preferring
Hard liberty before the easy yoke

there, in the mouth of one who, while he was in heaven, is said to have had his mind dazzled with the outward pomps and glories of the place, and to have been more intent on the riches of the pavement than on the beatific vision. The sentiments uttered in lines 262–273 are admirably characteristic of the same being.—A.

233. *The strife:* Between the King of Heaven and us, not between Fate and Chance.—PEARCE.

244. *Breathes:* Throws out the smell of, &c. See IV. 265.

250. *By force, &c.:* What is impossible to attain by force, what is unacceptable if obtained by permission.

Of servile pomp. Our greatness will appear
Then most conspicuous, when great things of small,
Useful of hurtful, prosp'rous of adverse,
We can create, and in what place soe'er,
Thrive under evil, and work ease out of pain
Through labour and endurance. This deep world
Of darkness do we dread? How oft amidst
Thick clouds and dark doth Heav'n's all-ruling Sire
Choose to reside, his glory unobscured,
And with the majesty of darkness round
Covers his throne; from whence deep thunders roar,
Must'ring their rage, and Heav'n resembles Hell?
As he our darkness, cannot we his light
Imitate when we please? This desert soil
Wants not her hidden lustre, gems and gold;
Nor want we skill or art, from whence to raise
Magnificence: and what can Heav'n shew more?
Our torments also may in length of time
Become our elements; these piercing fires
As soft as now severe, our temper changed
Into their temper; which must needs remove
The sensible of pain. All things invite
To peaceful counsels, and the settled state
Of order, how in safety best we may
Compose our present evils, with regard
Of what we are and where, dismissing quite
All thoughts of war. Ye have what I advise.
He scarce had finish'd, when such murmur fill'd
Th' assembly, as when hollow rocks retain
The sound of blust'ring winds, which all night long
Had roused the sea, now with hoarse cadence lull
Seafaring men o'erwatch'd, whose bark by chance
Or pinnace anchors in a craggy bay

263–8. The imagery of this passage is drawn from Ps. xviii. 11, 13; xcvii. 2.

278. *The sensible of pain:* The feeling, the sensation of pain.

279. These speeches are wonderfully fine; but the question is changed in the course of the debate.—N.

After the tempest. Such applause was heard
As Mammon ended, and his sentence pleased,
Advising peace; for such another field
They dreaded worse than Hell: so much the fear
Of thunder and the sword of Michaël
Wrought still within them; and no less desire
To found this nether empire, which might rise
By policy and long process of time,
In emulation opposite to Heav'n:
Which when Beëlzebub perceived, than whom,
Satan except, none higher sat, with grave
Aspéct he rose, and in his rising seem'd
A pillar of state: deep on his front engraven
Deliberation sat and public care;
And princely counsel in his face yet shone,
Majestic though in ruin: sage he stood,
With Atlantean shoulders fit to bear

294. *Michael:* A holy angel, who, in the Book of Daniel, chap. x. 3–21, is represented as having charge of the Jewish nation; and, in the book of Jude, verse 9, as contending with Satan about the body of Moses. His name is introduced also in Rev. xii. 7–9.

296. *Nether:* Lower.

299. *Beelzebub:* This evil spirit, who is reckoned the second in dignity that fell, and is, in the First Book, the second that awakes out of the trance, and confers with Satan upon the situation of their affairs, maintains his rank in the Book now before us. There is a wonderful majesty exhibited in his rising up to speak. He acts as a kind of moderator between the two opposite parties, and proposes a third undertaking, which the whole assembly approves. The motion he makes to detach one of their body in search of a new world, is grounded uopn a project devised by Satan, and cursorily proposed by him, in the First Book, 650–660.

It is on this project that Beelzebub grounds his proposal—

....."What, if we find." &c.

Book II. 344–353.

It may be observed how just it was, not to omit in the First Book, the project upon which the whole poem turns; as, also, that the prince of the fallen angels was the only proper person to give it birth, and that the next to him in dignity was the fittest to second and support it.

306. *Atlantean:* An allusion to King Atlas, who, according to ancient mythology, was changed into a mountain on the northern coast of Africa, which, from its great height, was represented as supporting the atmosphere.

The weight of mightiest monarchies; his look
Drew audience and attention still as night
Or summer's noon-tide air, while thus he spake:
  Thrones and Imperial Powers, Offspring of Heav'n
Ethereal Virtues; or these titles now
Must we renounce, and changing style be call'd
Princes of Hell? for so the popular vote
Inclines here to continue, and build up here
A growing empire; doubtless, while we dream,
And know not that the King of Heav'n hath doom'd
This place our dungeon, not our safe retreat
Beyond his potent arm, to live exempt
From Heav'n's high jurisdiction, in new league
Banded against his throne, but to remain
In strictest bondage, though thus far removed,
Under th' inevitable curb, reserved
His captive multitude: for he, be sure,
In height or depth, still first and last will reign
Sole King, and of his kingdom lose no part
By our revolt; but over Hell extend
His empire, and with iron sceptre rule
Us here, as with his golden those in Heav'n.
What sit we then projecting peace and war?
War hath determined us, and foil'd with loss
Irreparable: terms of peace yet none
Vouchsafed or sought: for what peace will be giv'n
To us enslaved, but custody severe,
And stripes and arbitrary punishment
Inflicted? And what peace can we return,
But to our power hostility and hate,
Untamed reluctance, and revenge though slow,
Yet ever plotting how the Conqu'ror least
May reap his conquest, and may least rejoice

329. *What:* For what? or, why?

336. *But to:* But according to. The word *but* in this line, and in line 333, is used with a poetic freedom, somewhat as the word *except* is employed in line 678.

In doing what we most in suff'ring feel?
Nor will occasion want, nor shall we need
With dang'rous expedition to invade
Heav'n, whose high walls fear no assault or siege,
Or ambush from the deep. What if we find
Some easier enterprise? There is a place,
(If ancient and prophetic fame in Heav'n
Err not) another world, the happy seat
Of some new race call'd Man, about this time
To be created like to us, though less
In pow'r and excellence, but favour'd more
Of Him who rules above; so was his will
Pronounced among the Gods, and by an oath,
That shook Heav'n's whole circumference, confirm'd.
Thither let us bend all our thoughts, to learn
What creatures there inhabit, of what mould
Or substance, how endued, and what their pow'r,
And where their weakness; how attempted best,
By force or subtlety. Though Heav'n be shut,
And Heav'n's high Arbitrator sit secure
In his own strength, this place may lie exposed
The utmost border of his kingdom, left
To their defence who hold it. Here perhaps

346. *Fame in Heaven:* There is something wonderfully beautiful, and very apt to affect the reader's imagination, in this ancient prophecy, or report in Heaven, concerning the creation of man. Nothing could better show the dignity of the species, than this tradition respecting them before their existence. They are represented to have been the talk of Heaven before they were created.—A.

352. Heb. vi. 17. An allusion, also, to Jupiter's oath. Virg. Æn. ix. 104, Hom. Iliad, i. 528.

360. It has been objected that there is a contradiction between this part of Beelzebub's speech and what he says afterwards, speaking of the same thing; but, in reply, it may be observed, that his design is different in these different speeches. In the former, where he is encouraging the assembly to undertake an expedition against this world, he says things to *lessen* the difficulty and danger; but in the latter, when they are seeking a proper person to perform it, he says things to *magnify* the danger, in order to make them more cautious in their choice.—N.

Some advantageous act may be achieved
By sudden onset, either with Hell fire
To waste his whole creation, or possess
All as our own, and drive, as we were driv'n,
The puny habitants; or if not drive,
Seduce them to our party, that their God
May prove their Foe, and with repenting hand
Abolish his own works. This would surpass
Common revenge, and interrupt his joy
In our confusion, and our joy upraise
In his disturbance; when his darling sons,
Hurl'd headlong to partake with us, shall curse
Their frail original and faded bliss,
Faded so soon. Advise if this be worth
Attempting, or to sit in darkness here
Hatching vain empires. Thus Beëlzebub
Pleaded his dev'lish counsel, first devised
By Satan, and in part proposed: for whence,
But from the author of all ill, could spring
So deep a malice, to confound the race
Of mankind in one root, and Earth with Hell
To mingle and involve, done all to spite
The great Creator? But their spite still serves
His glory to augment. The bold design
Pleased highly those infernal States, and joy
Sparkled in all their eyes. With full assent
They vote; whereat his speech he thus renews:
  Well have ye judged, well ended long debate,
Synod of Gods, and like to what ye are,
Great things resolved, which from the lowest deep
Will once more lift us up, in spite of fate,
Nearer our ancient seat; perhaps in view
Of those bright confines, whence with neighb'ring arms

367. *Puny:* Newly-created; derived from the French expression, *puis né*, born since. The idea of feebleness is involved.

382. *Confound:* Overthrow, destroy.

393. *Fate:* The decree of God.

And opportune excursion, we may chance
Re-enter Heav'n; or else in some mild zone
Dwell not unvisited of Heav'n's fair light
Secure, and at the bright'ning orient beam
Purge off this gloom: the soft delicious air,
To heal the scar of these corrosive fires,
Shall breathe her balm. But first, whom shall we send
In search of this new world? whom shall we find
Sufficient? who shall 'tempt with wand'ring feet
The dark unbottom'd infinite abyss,
And through the palpable obscure find out
His uncouth way, or spread his aery flight,
Upborne with indefatigable wings
Over the vast abrupt, ere he arrive
The happy isle? What strength, what art, can then
Suffice, or what evasion bear him safe
Through the strict senteries and stations thick
Of Angels watching round? Here he had need
All circumspection, and we now no less
Choice in our suffrage; for on whom we send,
The weight of all and our last hope relies.
  This said, he sat; and expectation held
His look suspense, awaiting who appear'd
To second or oppose, or undertake
The perilous attempt: but all sate mute
Pond'ring the danger with deep thoughts; and each
In other's count'nance read his own dismay

404. *'Tempt:* Try.

405. *Obscure:* Obscurity, an adjective being used for a substantive.

409. *Arrive:* Arrive at.

410. *Isle:* The earth is so called because surrounded by an atmospheric sea; or, perhaps, because swimming in space.

412. *Had need:* Would need, as in the phrase "You had better go." The meaning is, "You would better go"—"It would be better for you to go."

414. *All:* The greatest.

415. *Choice:* Judgment or care in choosing.

417. *Expectation* is here personified. *His looks suspense* means, His countenance in a fixed, serious position. Compare Virg. Æn. ii. 1.

Astonish'd. None among the choice and prime
Of those Heav'n-warring champions could be found
So hardy as to proffer or accept
Alone the dreadful voyage; till at last
Satan, whom now transcendent glory raised
Above his fellows, with monarchal pride,
Conscious of highest worth, unmoved, thus spake:
O Progeny of Heav'n, empyreal Thrones,
With reason hath deep silence and demur
Seized us, though undismay'd: long is the way
And hard that out of Hell leads up to light;
Our prison strong; this huge convex of fire,
Outrageous to devour, immures us round
Ninefold, and gates of burning adamant
Barr'd over us prohibit all egress.
These pass'd if any pass, the void profound
Of unessential Night receives him next
Wide gaping, and with utter loss of being
Threatens him, plunged in that abortive gulf,
If thence he 'scape into whatever world,
Or unknown region, what remains him less
Than unknown dangers, and as hard escape?
But I should ill-become this throne, O Peers,
And this imperial sov'reignty, adorn'd
With splendour, arm'd with pow'r, if aught propos'd
And judged of public moment, in the shape
Of difficulty or danger, could deter
Me from attempting. Wherefore do I assume

429. *Unmoved:* That is, by the dangers in view.

431. *Demur:* Suspense.

434. *Convex:* Vault of fire, bending down on all sides around us. The word properly denotes the exterior surface of a globe, and *concave* the interior, but the poets use them promiscuously, as here. What is here called *convex* is called *concave* in line 635.

436. Virg. Æn. vi. 439, 552.

439. *Unessential:* Unsubstantial, void of materiality.

445–466. An imitation of one of the noblest speeches in the Iliad, xii. 310, &c.; but a great improvement upon it.

These royalties, and not refuse to reign,
Refusing to accept as great a share
Of hazard as of honour; due alike
To him who reigns, and so much to him due
Of hazard more, as he above the rest
High honour'd sits? Go, therefore, mighty Powers,
Terror of Heav'n, though fall'n; intend at home,
While here shall be our home, what best may ease
The present misery, and render Hell
More tolerable; if there be cure or charm
To respite, or deceive, or slack the pain
Of this ill mansion; intermit no watch
Against a wakeful foe, while I abroad
Through all the coasts of dark destruction, seek
Deliv'rance for us all. This enterprise
None shall partake with me. Thus saying rose
The Monarch, and prevented all reply,
Prudent, lest from his resolution raised,
Others among the chief might offer now
(Certain to be refused) what erst they fear'd:
And so refused might in opinion stand
His rivals, winning cheap the high repute
Which he through hazard huge must earn. But they
Dreaded not more th' adventure than his voice
Forbidding; and at once with him they rose;
Their rising all at once was as the sound
Of thunder heard remote. Tow'rds him they bend
With awful rev'rence prone; and as a God
Extol him equal to the High'st in Heav'n:
Nor fail'd they to express how much they praised,
That for the gen'ral safety he despised
His own: for neither do the Spirits damn'd
Lose all their virtue: lest bad men should boast

457. *Intend:* Regard, deliberate upon.

470. *Erst:* At first.

482. *For neither, &c.:* This seems to have been a sarcasm on the bad men of Milton's time.—E. B.

Their specious deeds on earth, which glory excites,
Or close ambition, varnish'd o'er with zeal.
Thus they their doubtful consultations dark
Ended, rejoicing in their matchless chief:
As when from mountain-tops the dusky clouds
Ascending, while the north wind sleeps, o'erspread
Heav'n's cheerful face, the low'ring element
Scowls o'er the darken'd landscape snow, or show'r;
If chance the radiant Sun with farewell sweet
Extend his ev'ning beam, the fields revive,
The birds their notes renew, and bleating herds
Attest their joy, that hill and valley rings.
O shame to men! Devil with Devil damn'd
Firm concord holds, men only disagree
Of creatures rational, though under hope
Of heav'nly grace: and God proclaiming peace,
Yet live in hatred, enmity, and strife
Among themselves, and levy cruel wars,
Wasting the earth, each other to destroy;
As if (which might induce us to accord)
Man had not hellish foes enough besides,

483. *Lest:* Before this word supply, or understand, "this remark is made."

485. Milton intimates above, that the fallen and degraded state of man, or his individual vice, is not at all disproved by some of his external actions not appearing totally base. The commentators should have observed, in explaining this passage, that the whole grand mystery on which the poem depends, is the first fearful spiritual alienation of Satan from God, the only fountain of truth and all real positive good; and that, when thus separated, whether the spirit be that of man or devil, it may perform actions fair in appearance, but not essentially good, because springing from no fixed principle of good.—S.

489. *While the north wind sleeps:* A simile of perfect beauty: it illustrates the delightful feeling resulting from the contrast of the stormy debate with the light that seems subsequently to break in upon the assembly.—E. B.

491. *Scowls:* Drives in a frowning manner.

496. *O shame to men:* The reflections of the poet here are of great practical wisdom and importance. They were suggested, probably, by the civil commotions and animosities of his own times.

That day and night for his destruction wait.
The Stygian council thus dissolved; and forth
In order came the grand infernal peers:
'Midst came their mighty Paramount, and seem'd
Alone th' antagonist of Heav'n, nor less
Than Hell's dread emperor with pomp supreme,
And God-like imitated state; him round
A globe of fiery Seraphim inclosed
With bright emblazonry, and horrent arms.
Then of their session ended they bid cry
With trumpets' regal sound the great result:
Tow'rds the four winds four speedy Cherubim
Put to their mouths the sounding alchemy
By herald's voice explain'd; the hollow abyss
Heard far and wide, and all the host of Hell
With deaf'ning shout return'd them loud acclaim.
Thence more at ease their minds, and somewhat raised
By false presumptuous hope, the ranged Pow'rs
Disband, and wand'ring, each his sev'ral way
Pursues, as inclination or sad choice
Leads him perplex'd, where he may likeliest find
Truce to his restless thoughts, and entertain
The irksome hours till his great chief return.
Part on the plain, or in the air sublime,

507. *Stygian:* An epithet derived from Styx, the name of a distinguished river in the infernal regions, according to the Pagan mythology; it here means the same as the word infernal.

512. *Globe:* A body of men formed into a circle. Virgil (Æn. x. 373) uses a similar expression: "Qua globus ille virûm densissimus urguet."

513. That is, with glittering ensigns, and bristled arms, or arms with points standing outward. The word *horrent* was, probably, suggested by "horrentia Martis arma," of the Æneid, book i., or by the "horrentibus hastis" of Æn. x. 178.

517. *Alchemy:* An alloy or mixed metal, out of which the trumpets were made: here, by metonymy denotes trumpets.

528. *Part on the plain, &c.:* The diversions of the fallen angels, with the particular account of their place of habitation, are described with great pregnancy of thought and copiousness of invention. The diversions are

Upon the wing, or in swift race contend,
As at th' Olympian games or Pythian fields,
Part curb their fiery steeds, or shun the goal
With rapid wheels, or fronted brigades form,
As when to warn proud cities war appears
Waged in the troubled sky, and armies rush
To battle in the clouds, before each van
Prick forth the airy knights, and couch their spears
Till thickest legions close; with feats of arms
From either end of Heav'n the welkin burns.
Others, with vast Typhœan rage more fell,
Rend up both rocks and hills, and ride the air
In whirlwind; Hell scarce holds the wild uproar.
As when Alcides, from Oechalia crown'd
With conquest, felt th' envenom'd robe, and tore

very way suitable to beings who had nothing left them but strength and knowledge misapplied. Such are their contentions at the race, and in feats of arms, with their entertainment, described in lines 539–541, &c.—A. Compare Ovid, Met. iv. 445.

529–30. These warlike diversions of the fallen angels, seem to be copied from the military exercises of the Myrmidons during the absence of their chief from the war.—Hom. Iliad, ii. 774, &c. See also Æn. vi. 64.

531. *Rapid wheels:* Hor. Ode i. 1 : 4, "Metaque fervidis evitata rotis."

536. *Couch their spears:* Put them in a posture for attack: put them in their rests.

538. *Welkin:* Atmosphere.

539. *Typhœan:* Gigantic, from Typhœus, one of the giants of Pagan mythology, that fought against Heaven.

542. *Alcides:* A name of Hercules, from a word signifying *strength*. He was a celebrated hero, who received, after death, divine honours. Having killed the King of Œchalia, in Greece, and led away his beautiful daughter Iole, as a captive, he raised an altar to Jupiter, and sent off for a splendid robe to wear when he should offer a sacrifice. Deïanira, in a fit of jealousy, before sending the robe, tinged it with a certain poisonous preparation. Hercules soon found that the robe was consuming his flesh, and adhered so closely to his skin, that it could not be separated. In the agony of the moment, he seized Lichas, the bearer of the robe, by the foot, and hurled him from the top of Mount Œta, into the sea. This name is given to a chain of mountains in Thessaly, the eastern extremity of which, in conjunction with the sea, formed the celebrated pass of Thermopylæ.

Through pain up by the roots Thessalian pines,
And Lichas from the top of Oeta threw
Into th' Euboic sea. Others more mild,
Retreated in a silent valley, sing
With notes angelical to many a harp
Their own heroic deeds and hapless fall
By doom of battle; and complain that Fate
Free virtue should inthrall to force or chance.
Their song was partial, but the harmony
(What could it less when Spirits immortal sing?)
Suspended Hell, and took with ravishment
The thronging audience. In discourse more sweet
(For eloquence the soul, song charms the sense)
Others apart sat on a hill retired,
In thoughts more elevate, and reason'd high
Of providence, foreknowledge, will, and fate,
Fix'd fate, free-will, foreknowledge absolute,
And found no end, in wand'ring mazes lost.
Of good and evil much they argued then,
Of happiness and final misery,
Passion and apathy, glory and shame,
Vain wisdom all, and false philosophy:

547. *Sing, &c.:* Their music is employed in celebrating their own criminal exploits, and their discourse in sounding the unfathomable depths of fate, free-will, and foreknowledge.—A.

552. *Partial:* Too favourable to themselves. Or the word may express this idea. Confined to few and inferior topics—those relating to war.

554. *Suspended Hell:* The effect of their singing is somewhat like that of Orpheus in Hell. Virg. Geor. iv. 481.—N.

556. *Eloquence, &c.:* The preference is here given to intellect above the pleasures of the senses.—E. B.

557. *Apart:* Hor. Ode ii. 13: 23,

"Sedesque *discretas* piorum."

563. *Good and evil*, and de finibus bonorum et malorum, &c., were more particularly the subjects of disputation among the philosophers and sophists of old; as *providence, free-will*, &c., were among the school-men and divines of later times, especially upon the introduction of the free notions of Arminius upon these subjects; and our author shows herein what an opinion he had of all books and learning of this kind.—N.

Yet with a pleasing sorcery could charm
Pain for a while, or anguish, and excite
Fallacious hope, or arm th' obdured breast
With stubborn patience as with triple steel.
Another part in squadrons and gross bands,
On bold adventure to discover wide
That dismal world, if any clime perhaps
Might yield them easier habitation, bend
Four ways their flying march, along the banks
Of four infernal rivers, that disgorge
Into the burning lake their baleful streams;
Abhorred Styx, the flood of deadly hate;
Sad Acheron of sorrow, black and deep;

566. *Charm:* Allay, beguile.

569. *Triple:* Hor. Ode i. 3 : 9.

"Illi robur, et *aes triplex*,
Circa pectus erat."

575–591. *Four infernal rivers, &c.:* The several circumstances in the description of Hell, are finely imagined; as the four rivers which disgorge themselves into the sea of fire, the extremes of cold and heat, and the river of Oblivion. The monstrous animals produced in that infernal world, are represented by a single line, which gives us a more horrid idea of them than a much longer description would have done:

"Nature breeds
Perverse, all monstrous, all prodigious things." &c.

This episode of the fallen spirits and their place of habitation, comes in very happily to unbend the mind of the reader from its attention to the debate.—A.

577–614. *Abhorred Styx, &c.:* The Greeks reckon up five rivers in Hell, and call them after the names of the noxious springs and rivers in their own country. Our poet follows their example both as to the number and the names of these infernal rivers, and excellently describes their nature and properties, with the explanation of their names. As to the situation of these rivers, Milton does not confine himself to the statements of Greek or Latin poets, but draws out a new map of these rivers. He supposes a *burning lake*, agreeably to Scripture; and into this lake he makes these four rivers to flow from different directions, which gives us a greater idea than any of the heathen poets have furnished. The river of Oblivion is rightly placed *far off* from the rivers of Hatred, Sorrow, Lamentation, and Rage; and divides the frozen continent from the region of fire, and, thereby, completes the map of Hell with its general divisions.—N.

Cocytus, named of lamentation loud
Heard on the rueful stream; fierce Phlegethon,
Whose waves of torrent fire inflame with rage.
Far off from these a slow and silent stream,
Lethe, the river of oblivion, rolls
Her wat'ry labyrinth; whereof who drinks,
Forthwith his former state and being forgets,
Forgets both joy and grief, pleasure and pain.
Beyond this flood a frozen continent
Lies dark and wild, beat with perpetual storms
Of whirlwind and dire hail, which on firm land
Thaws not, but gathers heap, and ruin seems
Of ancient pile; all else deep snow and ice
A gulf profound as that Serbonian bog
Betwixt Damiata and Mount Casius old,
Where armies whole have sunk: the parching air
Burns frore, and cold performs th' effect of fire.
Thither, by harpy-footed furies haled,
At certain revolutions, all the damn'd
Are brought: and feel by turns the bitter change
Of fierce extremes, extremes by change more fierce,
From beds of raging fire to starve in ice

589. *Dire hail:* Compare Horace, Ode ii., *Diræ grandinis.*

590. *Gathers heap:* Accumulates.

592. *Serbonian bog:* A morass between Egypt and Palestine, near Mount Casius. The loose sand of the adjacent country sometimes covered it to such an extent as to give it the appearance of firm land.

594. *Parching:* Scorching, drying. *Burns frore:* Burns frosty, or with frost. Ecclus. xliii. 20, 21, "When the *cold* north wind bloweth, it devoureth the mountains, and *burneth* the wilderness, and consumeth the grass *as fire.*" Newton also refers us to the old English and Septuagint translations of Ps. cxxi. 6: "The sun shall not burn thee by day, nor the moon by night." The same idea is introduced in Virgil, Georg. i. 93.

"..... rapidive potentia solis
Acrior, aut *Boreæ penetrabile frigus adurat.*"

This passage may have been in the mind of Milton, as it ascribes a scorching, drying, or parching influence alike to the vehement sun and to the penetrating cold of the north wind.

600. *Starve:* Kill with cold; a sense common in England, but not used in this country.

Their soft ethereal warmth, and there to pine
Immoveable, infix'd, and frozen round,
Periods of time, thence hurried back to fire.
They ferry over this Lethean sound
Both to and fro, their sorrow to augment,
And wish and struggle, as they pass, to reach
The tempting stream, with one small drop to lose
In sweet forgetfulness all pain and woe,
All in one moment, and so near the brink;
But fate withstands, and to oppose th' attempt
Medusa with Gorgonian terror guards
The ford, and of itself the water flies
All taste of living wight, as once it fled
The lip of Tantalus. Thus roving on
In confused march forlorn, th' adventrous bands
With shudd'ring horror pale, and eyes aghast,
View'd first their lamentable lot, and found
No rest. Through many a dark and dreary vale
They pass'd, and many a region dolorous,

603. *Thence hurried, &c.:* This circumstance of the damned's suffering the extremes of heat and cold by turns, is finely invented to aggravate the horror of the description, and seems to be founded on Job, xxiv. 19, in the *Latin* version, which Milton frequently used. "Ad nimium calorem transeat ab aquis nivium." So Jerome and other commentators understand it.—N.

608. This is a fine allegory, designed to show that there is *no forgetfulness in Hell.* Memory makes a part of the punishment of the damned, and the reflection but increases their misery.—N.

611. *Medusa:* A fabulous being, who had two sisters. The three were called *Gorgons*, from their terrible aspect which turned the beholder into stone. The upper part of the body and the head, according to the fable, resembled those of a woman; the lower part was like a serpent.

614. *Tantalus:* A Grecian prince, who, for cruelty to his son, was condemned to perpetual hunger and thirst in hell. The English word *tantalize* is derived from this story, which is adapted, if not designed, to show that there is no forgetfulness in Hell, but that memory and reflection torture its inhabitants.

618–22. By words we have it in our power (says Burke) to make such *combinations* as we cannot possibly make otherwise. By this power of combining, we are able, by the addition of well-chosen circumstances, to give a

O'er many a frozen, many a fiery Alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death,
A universe of death, which God by curse
Created evil, for evil only good,
Where all life dies, death lives, and nature breeds,
Perverse, all monstrous, all prodigious things,
Abominable, inutterable, and worse
Than fables yet have feign'd, or fear conceived,
Gorgons and Hydras, and Chimeras dire.

new life and force to the simple object. The words *rocks*, *caves*, &c., would lose the greatest part of the effect if they were not the

"Rocks, caves, lakes, dens, bogs, fens, and shades *of death*."

and the idea, caused by a word, which nothing but a word could annex to the others, raises a very great degree of the sublime; which is raised yet higher by what follows, A UNIVERSE OF DEATH.

620. *Milton's Hell* is the most fantastic piece of fancy, based on the broadest superstructure of imagination. It presents such a scene *as though Switzerland were set on fire*. Such an uneven, colossal region, full of bogs, caves, hollow valleys, broad lakes and towering Alps, has Milton's genius cut out from Chaos, and wrapped in devouring flames, leaving, indeed, here and there a snowy mountain, or a frozen lake, for a variety in the horror. This wilderness of death is the platform which imagination raises and peoples with the fallen thrones, dominations, princedoms, virtues, and powers. On it the same poem, in its playful fanciful mood, piles up the pandemonian palace, suggests the trick by which the giant fiends reduce their stature, shrinking into imps, and seats at the gates of Hell the monstrous forms of Sin and Death. These have often been objected to, as if they were unsuccessful and abortional efforts of imagination, whereas they are the curvettings and magnificent nonsense of that power after its proper work, the creation of Hell, has been performed. The great (literary) merit of Milton's Hell, especially as compared to Dante's, is the union of a general sublime indistinctness, with a clear *statuesque* marking out from, or painting on, the gloom, of individual forms. The one describes Hell like an angel passing through it in haste, and with time only to behold its leading outlines and figures; the other, like a pilgrim, compelled with slow and painful steps, to thread all its high-ways and by-ways of pain and punishment.—GILFILLAN.

623. *Good:* Adapted.

628. *Hydra:* A fabled monster serpent in the marsh of Lemnos in the Peloponnesus, which had many heads, and those when cut off, were immediately replaced by others. *Chimera:* A fabulous monster, vomiting flames, having the head of a lion, the body of a goat, and tail of a serpent. Hence the term is now applied to anything self-contradictory or absurd—to a mere creature of the imagination.

Meanwhile the adversary of God and Man,
Satan, with thoughts inflamed of high'st design,
Puts on swift wings, and tow'rds the gates of Hell
Explores his solitary flight. Sometimes
He scours the right hand coast, sometimes the left,
Now shaves with level wing the deep, then soars
Up to the fiery concave tow'ring high.
As when far off at sea a fleet descry'd
Hangs in the clouds, by equinoctial winds
Close sailing from Bengala, or the isles
Of Ternate and Tidore, whence merchants bring
Their spicy drugs; they on the trading flood
Through the wide Ethiopian to the Cape
Ply stemming nightly tow'rd the pole. So seem'd
Far off the flying Fiend: at last appear
Hell bounds, high reaching to the horrid roof,
And thrice threefold the gates; three folds were brass,
Three iron, three of adamantine rock,
Impenetrable, impaled with circling fire,
Yet unconsumed. Before the gates there sat

636. *As when, &c.*: Satan, *towering high*, is here compared to a fleet of Indiamen discovered at a distance, as it were, *hanging in the clouds*, as a fleet at a distance seems to do. Dr. Bentley asks, why a *fleet* when a first-rate man-of-war would do? Dr. Pearce answers, Because a fleet gives a nobler image than a single ship; and it is a fleet of Indiamen, because, coming from so long a voyage, it is the fitter to be compared to Satan in this expedition. The *equinoctial* are the trade winds. The fleet is described as *close sailing*, and is therefore more proper to be compared to a single person.—N.

Dr. Pearce observes that Milton in his similitudes (as is the practice of Homer and Virgil too), after he has shown the common resemblance (as here in line 637), often takes the liberty of wandering into some unresembling circumstances; which have no other relation to the comparison than that it gave him the hint, and, as it were, set fire to the train of his imagination.

638–41. *Bengala*: Bengal. *Ternate* and *Tidore*: Spice islands east of Borneo. *Ethiopian*: Indian ocean. *Cape*: Of Good Hope.

642. By night they sail towards the north pole.

644. *Hell bounds*: The boundaries of Hell.

647. *Empaled*: Paled in, enclosed. The old romances frequently speak of enchanted castles being empaled with circling fire.—T.

648. The allegory that follows is a poetic paraphrase upon James i. 15.

On either side a formidable shape;
The one seem'd woman to the waist, and fair,
But ended foul in many a scaly fold
Voluminous and vast, a serpent arm'd
With mortal sting: about her middle round
A cry of Hell-hounds never ceasing, bark'd
With wide Cerberean mouths full loud, and rung

"Then when lust hath conceived, it bringeth forth sin, and sin, when it is finished, bringeth forth death."

649. The picture of Sin here given, may have been suggested by a line in Horace.—See Art. Poet. 4:

"Desinit in piscem mulier formosa superne."

Or, Milton may have been indebted, in part, to Spenser's description of Error.

"Half like a serpent horribly displayed,
But th' other half did woman's shape retain," &c.

Hesiod's Echidna is also described as half woman, and half serpent.—Theog. 298. The mention of the Hell-hounds about her middle, Milton has drawn from the fable of Scylla (660).

649. *On either side, &c.:* The allegory concerning Sin and Death is a very finished piece, of its kind, though liable to objection when considered as a part of an epic poem. The genealogy of the several persons is contrived with great delicacy. Sin is the daughter of Satan, and Death the offspring of Sin. The incestuous mixture between Sin and Death, produces those monsters and Hell-hounds which, from time to time, enter into the mother and tear the bowels of her who gave them birth. These are the terrors of an evil conscience, and the proper fruits of sin, which naturally arise from the apprehension of death. This is clearly intimated in the speech of Sin.

Addison further calls our attention to the justness of thought which is observed in the generation of these several symbolical persons; that Sin was produced upon the first revolt of Satan—that Death appeared soon after he was cast into Hell, and, that the terrors of conscience were conceived at the gate of this place of torment.

"This," says Stebbing, "is one of the most sublime passages in the poem. Addison is generally ingenious in his criticisms, but not elevated; and when he objected to Milton's having introduced an allegory, he shows that he was incapable of entering into the magnificent conceptions of his author. Sin and Death are not allegorical beings in Paradise Lost; but real and active existences. They would have been allegorical, speaking or contending among men, but are not so in an abode of spirits, and addressing the *Prince of Darkness*. See James i. 15."

These remarks are a sufficient answer, also, to Dr. Johnson's objections.

655. *Cerberean mouths:* Mouths like those of the fabled infernal god Cer-

A hideous peal: yet, when they list, would creep,
If aught disturb'd their noise, into her womb,
And kennel there, yet there still bark'd and howl'd
Within unseen. Far less abhorr'd than these
Vex'd Scylla, bathing in the sea that parts
Calabria from the hoarse Trinacrian shore;
Nor uglier follow the night-hag, when call'd
In secret, riding through the air she comes,
Lured with the smell of infant blood, to dance
With Lapland witches, while the lab'ring moon
Eclipses at their charms. The other shape,
If shape it might be call'd that shape had none
Distinguishable in member, joint, or limb,
Or substance might be call'd that shadow seem'd,
For each seem'd either; black it stood as Night,

berus, who possessed three heads, and guarded the entrance in Tartarus, to prevent the escape of the condemned.

660. *Scylla:* Scylla and Charybdis are the names, the former of a rock on the Italian shore, in the strait between Sicily and the main land; and the latter of a whirlpool, or strong eddy, over against it on the Sicilian side. The ancients connected a fabulous story with each name. Scylla was originally a beautiful woman, but was changed by Circe into a monster, the parts below her waist becoming a number of dogs, incessantly barking while she had twelve feet and hands, and six heads, with three rows of teeth. Terrified at this metamorphosis, she threw herself into the sea, and was changed into the rocks which bear her name. Charybdis was a greedy woman, who stole the oxen of Hercules, and, for that offence, was turned into the gulf, or whirlpool, above mentioned.—Fiske. See Ovid. Met. xiv. 59, &c.

661. *Trinacrian:* Sicilian. *Calabria:* Southern part of Italy.

662. *Uglier:* Uglier (beings). *Night-hag:* Witch.

665. *The lab'ring moon:* The ancients believed the moon to be greatly affected by magical practices; and the Latin poets call the eclipses of the moon *labores lunæ*. The three foregoing lines, and the former part of this, contain a short account of what was once believed, and in Milton's time not so ridiculous as now.—R.

666. *The other shape:* The figure of Death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumstances that demand admiration. This description of Death, was probably suggested by Spenser, Faery Queen, book viii. cant. 7.

Fierce as ten Furies, terrible as Hell,
And shook a dreadful dart. What seem'd his head
The likeness of a kingly crown had on.
Satan was now at hand, and from his seat,
The monster moving onward, came as fast
With horrid strides, Hell trembled as he strode.
Th' undaunted Fiend what this might be admired—
Admired, not fear'd: God and his Son except,
Created thing nought valued he nor shunn'd;
And with disdainful look thus first began:
  Whence and what art thou, execrable shape,
That darest, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates? Through them I mean to pass,
That be assured, without leave ask'd of thee:
Retire or taste thy folly, and learn by proof,
Hell-born, not to contend with Spirits of Heav'n.
  To whom the goblin full of wrath reply'd,
Art thou that traitor Angel, art thou He,
Who first broke peace in Heav'n, and faith, till then
Unbroken, and in proud rebellious arms
Drew after him the third part of Heav'n's sons,

671. *Furies:* An allusion to three daughters of Pluto, whose office it was to torment the guilty in Tartarus, and often to punish the living, by producing fatal epidemics, the devastations of war, insanity, and murders. They were represented with vipers twining among their hair, usually with frightful countenances, in dark and bloody robes, and holding the torch of discord or vengeance.—FISKE'S CL. MANUAL.

675, &c. That superior greatness and mock-majesty which is ascribed to the prince of fallen angels, is admirably preserved in every portion of this book. His opening and closing the debate; his taking on himself that great enterprise, at the thought of which the whole infernal assembly trembled; his encountering the hideous phantom who guarded the gates of Hell, and appeared to him in all its terrors, are instances of that proud and daring mind which could not brook submission even to Omnipotence.

The same boldness and intrepidity of behaviour discovers itself in the several adventures which he meets with during his passage through the regions of unformed matter, and, particularly in his address to those tremendous Powers who are described (960–970) as presiding over it.—A.

Conjúred against the High'st, for which both thou
And they, outcast from God, are here condemn'd
To waste eternal days in woe and pain?
And reckon'st thou thyself with Spirits of Heav'n,
Hell-doom'd, and breath'st defiance here and scorn
Where I reign king, and to enrage thee more,
Thy king and lord? Back to thy punishment,
False fugitive, and to thy speed add wings,
Lest with a whip of scorpions I pursue
Thy ling'ring, or with one stroke of this dart
Strange horror seize thee, and pangs unfelt before.
So spake the grisly terror, and in shape,
So speaking, and so threat'ning, grew tenfold
More dreadful and deform. On th' other side,
Incensed with indignation, Satan stood
Unterrify'd, and like a comet burn'd,
That fires the length of Ophiuchus huge
In th' arctic sky, and from his horrid hair
Shakes pestilence and war. Each at the head
Levell'd his deadly aim; their fatal hands
No second stroke intend, and such a frown
Each cast at th' other, as when two black clouds,
With Heav'n's artill'ry fraught, come rattling on

678–679. *Except:* This passage will not bear a critical examination, for it implies that God and his Son are created things; but the poet intended to convey no such idea. If for *created*, the word *existing* be substituted, the sense would be unembarassed. The word *but* is used with similar looseness in lines 333, 336. Richardson has pointed out a similar passage in Milton's Prose Works, "No place in Heaven and Earth, except Hell."

693. *Conjured:* Leagued together. Virg. Georg. i. 280.

"Et *conjuratos* cœlum rescindere fratres."

709. *Ophiuchus*, or *Serpentarius:* One of the *northern* constellations.

710. Pliny has this expression (ii. 22), "Cometas horrentes crine sanguineo." The ancient poets frequently compare a hero in his shining armour, to a comet. Poetry delights in omens, prodigies, and such wonderful events as were supposed to follow upon the appearance of comets, eclipses, and like events.—N.

715. *Artillery:* Thunder.

Over the Caspian; then stand front to front
Hov'ring a space, till winds the signal blow
To join their dark encounter in mid-air.
So frown'd the mighty combatants, that Hell
Grew darker at their frown, so match'd they stood:
For never but once more was either like
To meet so great a foe: and now great deeds
Had been achieved, whereof all Hell had rung,
Had not the snaky sorceress that sat
Fast by Hell gate, and kept the fatal key,
Ris'n, and with hideous outcry rush'd between.
O Father, what intends thy hand, she cry'd,
Against thy only Son? What fury, O Son,
Possesses thee to bend that mortal dart
Against thy Father's head? and know'st for whom?
For Him who sits above and laughs the while
At thee ordain'd his drudge, to execute
Whate'er his wrath, which he calls justice, bids:
His wrath, which one day will destroy ye both.
She spake, and at her words the hellish pest
Forbore; then these to her Satan return'd.
So strange thy outcry, and thy words so strange
Thou interposest, that my sudden hand
Prevented, spares to tell thee yet by deeds
What it intends, till first I know of thee,

716. The *Caspian* is said to be subject to violent storms. Hor. Ode. ii. 9 : 2.

721. *Once more:* In the person of Jesus Christ (734). Heb. ii. 14.

758. *Out of thy head I sprung:* An allusion to the heathen fable of the goddess Minerva springing out of the head of Jupiter. Her appearance is represented as producing, among the heavenly beings, at first, amazement and terror; but afterwards securing the approbation and favour of a multitude of them. This representation exhibits the horror in which the idea of sinning against God was first regarded, and the change of views among the sinning angels, upon becoming accustomed to acts of transgression. The same thing is true among men, particularly among the young when led astray from a moral course.

In the seventh and eighth chapters of Paul's Epistle to the Romans, and in the first chapter of the Epistle of James, may be found, also, a vivid personification of sin.

What thing thou art, thus double-form'd, and why
In this infernal vale first met thou call'st
Me Father, and that phantasm call'st my Son;
I know thee not, nor ever saw till now
Sight more detestable than him and thee.
T' whom thus the portress of Hell gate reply'd:
Hast thou forgot me then, and do I seem
Now in thine eyes so foul? once deem'd so fair
In Heav'n, when at th' assembly, and in sight
Of all the Seraphim with thee combined
In bold conspiracy against Heav'n's King,
All on a sudden miserable pain
Surprised thee, dim thine eyes, and dizzy swum
In darkness, while thy head flames thick and fast
Threw forth, till on the left side op'ning wide,
Likest to thee in shape and count'nance bright,
Then shining heav'nly fair, a Goddess arm'd
Out of thy head I sprung; amazement seized
All th' host of Heav'n; back they recoil'd, afraid
At first, and call'd me Sin, and for a sign
Portentous held me; but familiar grown
I pleased, and with attractive graces won
The most averse, thee chiefly, who full oft
Thyself in me thy perfect image viewing
Becam'st enamour'd, and such joy thou took'st
With me in secret, that my womb conceived
A growing burthen. Meanwhile war arose,
And fields were fought in Heav'n; wherein remain'd
(For what could else?) to our Almighty Foe
Clear victory; to our part loss and rout
Through all the empyrean. Down they fell,
Driv'n headlong from the pitch of Heav'n, down
Into this deep, and in the general fall

760. *For a sign:* As a prodigy, or phenomenon.

767. *Growing burthen:* This symbolizes the increasing atrocity and hideousness of a course of transgression, or its tendency to propagate itself.

772. *Pitch:* Height.

I also; at which time this powerful key
Into my hand was giv'n, with charge to keep
These gates for ever shut: which none can pass
Without my op'ning. Pensive here I sat
Alone: but long I sat not, till my womb
Pregnant by thee, and now excessive grown,
Prodigious motion felt and rueful throes
At last this odious offspring whom thou seest
Thine own begotten, breaking violent way,
Tore through my entrails, that with fear and pain
Distorted, all my nether shape thus grew
Transform'd: but he my inbred enemy
Forth issued, brandishing his fatal dart,
Made to destroy. I fled, and cry'd out DEATH;
Hell trembled at the hideous name, and sigh'd
From all her caves, and back resounded Death.
I fled, but he pursued (though more, it seems,
Inflamed with lust than rage), and swifter far,
Me overtook, his mother all dismay'd,
And in embraces forcible and foul
Ingend'ring with me, of that rape begot
These yelling monsters, that with ceaseless cry
Surround me, as thou saw'st, hourly conceived
And hourly born, with sorrow infinite
To me; for when they list, into the womb
That bred them they return, and howl and gnaw
My bowels, their repast; then bursting forth
Afresh with conscious terrors vex me round,
That rest or intermission none I find.

787. *Death:* Death is represented, in the Holy Scriptures, as the product of sin. Rom. v. 12, "By one man sin entered into the world, and death by sin, and so death hath passed upon all men, for that all have sinned."

789. An imitation of Virg. Æn. ii. 53.

"Immugit cava, gemitumque dedere cavernæ."

H.

795. *Yelling monsters:* These creatures symbolize the pangs of remorse which torment the sinner, and his fearful apprehensions in prospect of death. See Heb. x. 27.

803. *Rest:* See Isaiah lviii. 20, 21.

Before mine eyes in opposition sits
Grim Death, my son and foe, who sets them on,
And me, his parent, would full soon devour
For want of other prey, but that he knows
His end with mine involved; and knows that I
Should prove a bitter morsel, and his bane,
Whenever that shall be. So Fate pronounced.
But thou, O Father, I forewarn thee, shun
His deadly arrow; neither vainly hope
To be invulnerable in those bright arms,
Though temper'd heav'nly, for that mortal dint,
Save He who reigns above, none can resist.
She finish'd, and the subtle Fiend his lore
Soon learn'd, now milder, and thus answer'd smooth.
Dear Daughter, since thou claim'st me for thy sire,
And my fair son here show'st me, the dear pledge
Of dalliance had with thee in Heav'n, and joys
Then sweet, now sad to mention, through dire change
Befall'n us unforeseen, unthought of; know
I come no enemy, but to set free
From out this dark and dismal house of pain
Both him and thee, and all the heav'nly host
Of Spirits, that in our just pretences arm'd

805–7. There is a beautiful circumstance alluded to in these lines.—A.

807. *His end, &c.:* Death *lives* by sin.

809. The heathen poets make Jupiter *superior* to Fate. Iliad i. 5; Æn. iii. 375; iv. 614. But Milton, with great propriety, makes the fallen angels and Sin here attribute events to Fate, without any mention of the Supreme Being.—N.

813. *Dint:* Stroke.

817. *Dear daughter:* Satan had now learned his *lore* or lesson, and the reader will observe how artfully he changes his language. He had said before (745), that he had never seen sight more detestable; but now it is *dear daughter*, and *my fair son.*

824. *Both him and thee, &c.:* The reader will observe how naturally the three persons concerned in this allegory are tempted by one common interest to enter into a confederacy together, and how properly Sin is made the portress of Hell, and the only being that can open the gates to that world of torture.

Fell with us from on high: from them I go
This uncouth errand sole, and one for all
Myself expose, with lonely steps to tread
Th' unfounded deep, and through the void immense
To search with wand'ring quest a place foretold
Should be, and, by concurring signs, ere now
Created vast and round, a place of bliss
In the purlieus of Heav'n, and therein placed
A race of upstart creatures to supply
Perhaps our vacant room, though more removed,
Lest Heav'n surcharged with potent multitude
Might hap to move new broils: Be this or aught
Than this more secret now design'd, I haste
To know, and this once known, shall soon return,
And bring ye to the place where thou and Death
Shall dwell at ease, and up and down unseen
Wing silently the buxom air, embalm'd
With odours: there ye shall be fed and fill'd
Immeasurably, all things shall be your prey.
He ceased, for both seem'd highly pleased; and Death
Grinn'd horrible a ghastly smile, to hear
His famine should be fill'd, and blest his maw
Destined to that good hour: no less rejoiced
His mother bad, and thus bespake her sire:
The key of this infernal pit by due,
And by command of Heav'n's all-powerful King,
I keep, by him forbidden to unlock
These adamantine gates; against all force
Death ready stands to interpose his dart,

827. *Uncouth:* Unusual. *Sole:* Alone.

833. *Purlieus:* Neighbourhood.

840. *Bring ye:* It was Satan's horrid design to introduce sin and death into our world.

842. *Buxom:* Yielding, flexible, from a Saxon word, signifying "to bend." The word has this sense in a prose sentence of Milton: "Thinking thereby to make them more tractable and *buxom* to his government."—N.

850. *Due:* Right.

854. *Death:* The penalty of disobeying God.

Fearless to be o'ermatch'd by living might.
But what owe I to his commands above
Who hates me, and hath hither thrust me down
Into this gloom of Tartarus profound,
To sit in hateful office here confined,
Inhabitant of Heav'n, and heav'nly born,
Here in perpetual agony and pain,
With terrors and with clamours compass'd round
Of mine own brood, that on my bowels feed?
Thou art my father, thou my author, thou
My being gav'st me; whom should I obey
But thee, whom follow? thou wilt bring me soon
To that new world of light and bliss, among
The Gods who live at ease, where I shall reign
At thy right hand voluptuous, as beseems
Thy daughter and thy darling, without end.
  Thus saying, from her side the fatal key,
Sad instrument of all our woe, she took;
And tow'rds the gate rolling her bestial train,

855. *Living might:* Except that of God, at whose command Sin and Death were appointed to guard the gates of Hell.

856. *Owe I:* Sin refuses obedience to God, casts off allegiance to Him.

860. Sin was born in Heaven when Satan committed his first offence (864–5).

866. *Whom follow:* That is, whom shall I follow? Sin yields obedience to Satan. So every act of human transgression is represented in Scripture as an act of homage to Satan. John viii. 44; Ephes. ii. 1–3.

871. It is one great part of the poet's art, to know when to describe things in general, and when to be very circumstantial and particular. Milton has, in this and the following lines, shown his judgment in this respect. The first opening of the gates of Hell by Sin, is an incident of such importance, that every reader's attention must have been greatly excited, and, consequently, as highly gratified by the minute detail of particulars our author has given us. It may, with justice, be further observed, that in no part of the poem the versification is better accommodated to the sense. The drawing up of the portcullis, the turning of the key, the sudden shooting of the bolts, and the flying open of the doors, are, in some sort, described by the very break and sound of the verse.—T.

872. *Sad instrument of all our woe:* The escape of Satan to our world was the occasion of human sin and misery.

Forthwith the huge portcullis high up-drew,
Which but herself, not all the Stygian pow'rs
Could once have moved; then in the key-hole turns
Th' intricate wards, and ev'ry bolt and bar
Of massy iron or solid rock with ease
Unfastens. On a sudden open fly
With impetuous recoil and jarring sound
Th' infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus. She open'd; but to shut
Excell'd her pow'r: the gates wide open stood,
That with extended wings a banner'd host
Under spread ensigns marching might pass through
With horse and chariots rank'd in loose array;
So wide they stood, and like a furnace mouth

879–883. *On a sudden, &c.:* The description just given of the gates is highly poetical, and now of the opening of the gates. There is a harshness in the sound of the words, that happily corresponds to the meaning conveyed, or to the fact described. This correspondence of the sound of the language to the sense, is a great rhetorical beauty: in this case, it also admirably serves to impress the mind with horror.

883. See Virg. Georg. iv. 471, "Erebi de sedibus imis." *Erebus:* According to ideas of the Homeric and Hesiodic ages, the world or universe was a hollow globe, divided into two equal portions by the flat disk of the earth. The external shell of this globe is called by the poets *brazen* and *iron*, probably only to express its solidity. The superior hemisphere was named *Heaven:* the inferior one, *Tartarus.* The length of the diameter of the hollow sphere, is thus given by Hesiod. It would take, he says, nine days for an anvil to fall from Heaven to Earth; and an equal space of time would be occupied by its fall from Earth to the bottom of Tartarus. The luminaries which gave light to gods and men, shed their radiance through all the interior of the upper hemisphere; while that of the inferior one was filled with gloom and darkness, and its still air was unmoved by any wind. Tartarus was regarded, at this period, as the prison of the gods, and not as the place of torment for wicked men, being to the gods what *Erebus* was to men—the abode of those who were driven from the supernal world. Erebus lay between the Earth and Hades, beneath the latter of which was Tartarus.—ANTHON.

883–4. *But to shut, &c.:* An impressive lesson is here incidentally conveyed—that it is easy to sin, but not so easy to avoid the penal consequences.

Cast forth redounding smoke and ruddy flame.
Before their eyes in sudden view appear
The secrets of the hoary deep, a dark
Illimitable ocean, without bound,
Without dimension, where length, breadth, and heighth,
And time, and place, are lost; where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand.
For hot, cold, moist, and dry, four champions fierce
Strive here for mast'ry, and to battle bring
Their embryon atoms; they around the flag
Of each his faction, in their sev'ral clans,
Light-arm'd or heavy, sharp, smooth, swift, or slow,
Swarm populous, unnumber'd as the sands
Of Barca or Cyrene's torrid soil,
Levy'd to side with warring winds, and poise

894–5. *Night:* By the Romans, Night was personified as the daughter of *Chaos*. Both are here represented as progenitors of Nature, by which the arranged creation is meant. Dropping the allegory, the idea conveyed, is, that night and chaos, or darkness and a confused state of matter, preceded the existence of nature, or of the universe in its fully arranged and organized forms. Night and Chaos are represented as the monarchs of a confused state of the elements of things, among which hot, cold, moist, or dry, like four fierce champions, are striving for the mastery. The false Epicurean theory of creation is here alluded to, according to which the worlds were produced by a fortuitous concourse of atoms. "Chance governs all."

898. *For hot:* Ovid i. 19, &c.

> "Frigida pugnabant calidis, humentia siccis
> Mollia cum duris, sine pondere habentia pondus."

Milton has, in this description, omitted all the puerilities that disfigure Ovid's.—N.

904. *Barca:* For the most part a desert country, on the northern coast of Africa, extending from the Syrtis Major as far as Egypt. *Cyrene*, was the capital of Cyrenaica (which was included in Barca), on the shore of the Mediterranean, west of Egypt.

905. The atoms, or indivisible particles of matter, are compared, in respect to number and motion, to the sands of an African desert, which are mustered to side with, or assist, contending winds in their mutual struggles. *Poise their lighter wings:* Give weight, or ballast, to the lighter wings of

Their lighter wings. To whom these most adhere,
He rules a moment; Chaos umpire sits,
And by decision more embroils the fray
By which he reigns: next him high arbiter
Chance governs all. Into this wild abyss,
The womb of Nature, and perhaps her grave,
Of neither sea, nor shore, nor air, nor fire,
But all these in their pregnant causes mix'd
Confus'dly, and which thus must ever fight,
Unless th' Almighty Maker them ordain
His dark materials to create more worlds;
Into this wild abyss the wary Fiend
Stood on the brink of Hell and look'd a while,
Pond'ring his voyage: for no narrow frith

the winds. An allusion is here made to the birds described by Pliny, as ballasting themselves with small stones when a storm rises; or, to the bees described by Virg. Georg. iv. 194.—R.

906. *To whom these most:* The reason why any one of these champions *rules* (though but for a *moment*), is, because the atoms of his faction *adhere most* to him; or, the meaning may be, to whatever side the atoms temporarily adhere, that side rules for the moment.—E. B.

910. *Wild abyss: Milton's system of the universe* is, in short, that the Empyrean Heaven, and Chaos, and Darkness, were before the Creation—Heaven above and Chaos beneath; and then, upon the rebellion of the angels, first Hell was formed out of Chaos, stretching far and wide *beneath;* and afterwards Heaven and Earth were formed—another world hanging *over* the realm of Chaos, and won from his dominion.—N.

912. Possessing neither sea nor shore, &c.

918. *Stood ..... and looked:* These words are to be transposed to make the sense plain; which is, that the wary Fiend stood on the brink of Hell, and looked a while into this wild abyss. A similar liberty is taken by the poet, in the transposition of words, in Book V. 368.

919. *Pondering his voyage:* In Satan's voyage through the chaos, there are several imaginary persons described as residing in that immense waste of matter. This may, perhaps, be conformable to the taste of those critics who are pleased with nothing in a poet which has not life and manners ascribed to it; but, for my own part, says Addison, I am pleased most with those passages in this description, which carry in them a greater measure of probability, and are such as might possibly have happened. Of this kind is his first mounting in the smoke that rises from the infernal pit; his falling into a cloud of nitre, and the like combustible materials, which, by their explo-

He had to cross. Nor was his ear less peal'd
With noises loud and ruinous (to compare
Great things with small) than when Bellona storms
With all her batt'ring engines bent, to raze
Some capital city; or less than if this frame
Of Heav'n were falling, and these elements
In mutiny had from her axle torn
The steadfast earth. At last his sail-broad vans
He spreads for flight, and in the surging smoke
Uplifted spurns the ground; thence many a league,
As in a cloudy chair, ascending rides
Audacious; but that seat soon failing, meets
A vast vacuity: all unawares
Flutt'ring his pennons vain, plumb down he drops
Ten thousand fathom deep, and to this hour
Down had been falling, had not by ill chance,
The strong rebuff of some tumultuous cloud,
Instinct with fire and nitre, hurried him
As many miles aloft: that fury stay'd,

sion, still hurried him onward in his voyage; his springing up like a pyramid of fire, with his laborious passage through that confusion of elements which the poet calls "the womb of Nature, and perhaps her grave.—A.

921. *Compare, &c.:* Virg. Ec. i. 24, "Parvis componere magna."

922. *Bellona:* The goddess of war.

927. *Vans:* Wings. As the air and water are both fluids, the metaphors taken from the one are often applied to the other, and flying is compared to sailing, and sailing to flying. Says Virg. Æn. iii. 520, "Velorum pandimus alas," and in Æn. i. 300,

"..... volat ille per aera magnum
Remigio alarum."

Newton has furnished examples also from Spenser.

933. *Pennons:* The common meaning is banners; but it probably is used for *pinions*, and is synonymous with *vans*, used above. *Plumb:* Perpendicularly.

935. *Ill chance:* An ill chance for mankind that he was so far speeded on his journey.—P.

938. *That fury stay'd:* That fiery rebuff ceased, quenched and, put out by a soft quicksand. *Syrtis* is explained by *neither sea nor land*, exactly agreeing with Lucan.

"Syrtes—in dubio pelagi, terræque reliquit."

Quench'd in a boggy Syrtis, neither sea,
Nor good dry land: nigh founder'd on he fares,
Treading the crude consistence, half on foot,
Half flying; behoves him now both oar and sail.
As when a gryphon through the wilderness
With winged course, o'er hill or moory dale,
Pursues the Arimaspian, who by stealth
Had from his wakeful custody purloin'd
The guarded gold: so eagerly the Fiend
O'er bog, or steep, through strait, rough, dense or rare,
With head, hands, wings, or feet pursues his way,
And swims, or sinks, or wades, or creeps, or flies:
At length a universal hubbub wild
Of stunning sounds and voices all confused,
Borne through the hollow dark, assaults his ear
With loudest vehemence: thither he plies,
Undaunted to meet there whatever Pow'r
Or Spirit of the nethermost abyss
Might in that noise reside, of whom to ask
Which way the nearest coast of darkness lies

940. *Fares:* Goes.

942. *Behoves him, &c.:* It behoveth him more to use both his oars and his sails, as galleys do, according to the proverb, Remis velisque, with might and main.—H.

943. *Gryphon:* An imaginary animal, part eagle and part lion, said to watch over mines of gold, and whatever was hidden for safe keeping. The *Arimaspians* were a people of Scythia, who, according to the legend related by Herodotus, had but one eye, and waged a continual warfare with the griffons that guarded the gold, which was found in great abundance where these people resided.

948. The difficulty of Satan's voyage is very well expressed by so many monosyllables, which cannot be pronounced but slowly, and with frequent pauses.—N.

956. *Nethermost:* While the *throne of Chaos* was above Hell, and, consequently, a part of the *abyss* was so, a part of that abyss was, at the same time, far below Hell; so far below, that when Satan went from Hell on his voyage, he fell in that *abyss* ten thousand fathoms deep (934), and the poet there adds that if it had not been for an accident, he had been falling down there to this hour; nay, it was *illimitable*, and *where height is lost.* Of course the abyss, considered as a whole, was *nethermost* in respect to Hell.—P.

Bord'ring on light; when strait behold the throne
Of Chaos, and his dark pavilion spread
Wide on the wasteful deep; with him enthroned
Sat sable-vested Night, eldest of things,
The consort of his reign; and by them stood
Orcus and Ades, and the dreaded name
Of Demogorgon; Rumour next and Chance,
And Tumult and Confusion, all embroil'd,
And Discord, with a thousand various mouths.
T' whom Satan turning boldly, thus: Ye Pow'rs
And Spirits of this nethermost abyss,
Chaos and ancient Night, I come no spy,
With purpose to explore or to disturb
The secrets of your realm, but by constraint
Wand'ring this darksome desert, as my way
Lies through your spacious empire up to light,

964. *Orcus and Ades:* Orcus and Hades. These terms usually denote the abodes of departed spirits; sometimes are used as names of Pluto, the fabled deity that presides over those abodes. They are here personified, and occupy a place in the court of Chaos.

965–6. *Name, &c.:* There was a notion among the ancients of a certain deity, whose very name they supposed capable of producing the most terrible effects, and which they therefore dreaded to pronounce. He was considered as possessing great power in incantations; and to have obtained this name from the power which he had of looking with impunity upon the Gorgon, that turned all other spectators to stone. The *dreaded name* of Demogorgon here stands for "the dreaded Demogorgon," by a common figure, used especially by the sacred writers. See Rev. xi. 13, "And in the earthquake were slain *names of men* seven thousand," meaning, of course, seven thousand *men*.—N. *Rumor next, &c.:* Addison seems to disapprove of these fictitious beings, thinking them, I suppose (like Sin and Death), improper for an epic poem; but I see no reason why Milton may not be allowed to place such imaginary beings in the regions of Chaos, as well as Virgil describe similar beings, Grief, and Fear, and Want, and Sleep, and Death, and Discord likewise, within the confines of Hell; and why what is accounted a beauty in one should be deemed a fault in the other? See Æn. vi. 273, &c., and Dryden's translation of the passage. Other writers have introduced, with general approbation, similar fictitious beings.—N.

966. *Embroiled:* Confusedly intermixed.

972. *Secrets:* Secret places is the more probable meaning: yet it may mean, secret counsels and transactions. See Book I. 167; VII. 95.—N.

Alone, and without guide, half lost, I seek
What readiest path leads where your gloomy bounds
Confine with Heav'n; or if some other place
From your dominion won, th' ethereal King
Possesses lately, thither to arrive
I travel this profound; direct my course;
Directed no mean recompense it brings
To your behoof, if I that region lost,
All usurpation thence expell'd, reduce
To her original darkness and your sway
(Which is my present journey), and once more
Erect the standard there of ancient Night;
Yours be th' advantage all, mine the revenge.
  Thus Satan; and him thus the Anarch old,
With fault'ring speech and visage incomposed,
Answer'd: I know thee, stranger, who thou art;
That mighty leading Angel, who of late
Made head against Heav'n's King, though overthrown.
I saw and heard; for such a num'rous host
Fled not in silence, through the frighted deep
With ruin upon ruin, rout on rout,
Confusion worse confounded; and Heav'n gates
Pour'd out by millions her victorious bands
Pursuing. I upon my frontiers here
Keep residence; if all I can will serve
That little which is left so to defend,
Encroach'd on still through your intestine broils,
Weak'ning the sceptre of old Night: first Hell

981. This passage is thus paraphrased by Newton: My course directed may bring no little recompense and advantage to you, if I reduce that *lost region*, all usurpation being thence expelled, to her original darkness and your sway, which is the purport of my present journey, &c.

982. *Behoof:* Advantage. *Lost:* That is, to those whom he addressed, having been withdrawn from a chaotic condition.

999. *Can:* Can do.

1000. *So:* In this manner; that is, by keeping my residence on the frontiers, and doing all I can.

1002. *First Hell* (was encroached on).

Your dungeon stretching far and wide beneath;
Now lately Heav'n and Earth, another world,
Hung o'er my realm, link'd in a golden chain
To that side Heav'n from whence your legions fell:
If that way be your walk, you have not far;
So much the nearer danger; go and speed;
Havock, and spoil, and ruin, are my gain.
He ceased, and Satan stay'd not to reply;
But glad that now his sea should find a shore,
With fresh alacrity and force renew'd,
Springs upward like a pyramid of fire
Into the wild expanse, and through the shock
Of fighting elements, on all sides round
Environ'd, wins his way; harder beset

1004. *Another world* (was encroached on). The term Heaven is here the starry heaven, which, together with our earth, constitutes the other "world" here mentioned.

1005–6. The idea may have been suggested by the *golden chain* with which Jupiter is described in the Iliad, book viii., as drawing up the earth. *Heaven*, in these lines, denotes the residence of Deity, and the abode of righteous men and angels, called the *empyreal Heaven*, line 1047. The question arises, how the *intestine broils*, originated by the fallen angels, had produced the encroachments above referred to? To this question, the answer may be rendered, that Hell was created out of chaotic materials to serve as a prison for the apostate angels; and that our world was created out of similar materials to furnish an abode for a holy race that might serve as a compensation for the loss of the fallen angels from the services of Heaven. See Book III. 678–80. The atoms from which Hell and the Earth were formed, previously to the "intestine broils" in the angelic family, belonged to the kingdom of Chaos and Old Night. See 345–386. Night's sceptre was thus *weakened* by the withdrawment of a part of her dominions.

1011. *Find a shore:* A metaphor, expressive of his joy that now his travel and voyage should terminate; somewhat like that of one of the ancients, who, reading a tedious book, and coming near to the end, cried, *I see land*, Terram video.—N.

1013. *Like a pyramid of fire:* To take in the full meaning of the magnificent similitude, we must imagine ourselves in chaos, and a vast luminous body rising upward near the place where we are, so swiftly as to appear a continued track of light, and lessening to the view according to the increase of distance, till it end in a point, and then disappear; and all this must be supposed to strike our eye at one instant.—BEATTIE.

And more endanger'd than when Argo pass'd
Through Bosphorus, betwixt the justling rocks;
Or when Ulysses on the larboard shunn'd
Charybdis, and by th' other whirlpool steer'd.
So he with difficulty and labour hard
Moved on, with difficulty and labour he;
But he once past, soon after when man fell,
Strange alteration! Sin and Death amain
Following his track, such was the will of Heav'n,
Paved after him a broad and beaten way
Over the dark abyss, whose boiling gulf
Tamely endured a bridge of wondrous length
From Hell continued reaching th' utmost orb

1017. *Argo:* There was an ancient fable that two small islands, called *Symplegades*, at the mouth of the Thracian Bosphorus (Straits of Constantinople), floated about, and sometimes united to crush those vessels which chanced at the time to be passing through the Straits. The ship *Argo*, on its way to Colchis, had a narrow escape in passing, having lost the extremity of the stern.

1021–2. *With difficulty, &c.:* These lines can be pronounced only with some effort, and hence are well adapted to impress the idea which they convey. The repetition of the idea also favors the same result.

1024. *Amain:* Violently.

1028. *Bridge, &c.:* It has been properly objected to this passage, that the same bridge is described in Book x. for several lines together, poetically and pompously, as a thing untouched before, and an incident to surprise the reader; and therefore the poet should not have anticipated it here.—N.

1029. *Utmost orb:* The idea here conveyed is entirely different from what to most readers will seem the obvious one. In Book X. 302, the bridge is represented as "joining to the *wall* immoveable of this now fenceless world." The same thing is described (317) as "the outside base of this round world." In Book III. 74, 75, Satan is represented as

> ". . . . . Ready now
> To stoop with wearied wings and willing feet
> On the bare outside of this world, that seem'd
> Firm land embosom'd, without firmament,
> Uncertain which, in ocean or in air."

A more full description of the same locality is furnished Book III. 417–430; 497–502; 526–528; 540–543. The poet, in these passages, brings up before our imagination, an immense opaque hollow sphere, separating the reign of Chaos and Old Night from the solar and sidereal system.

Of this frail world; by which the Spirits perverse
With easy intercourse pass to and fro
To tempt or punish mortals, except whom
God and good Angels guard by special grace
But now at last the sacred influence
Of light appears, and from the walls of Heav'n
Shoots far into the bosom of dim Night
A glimm'ring dawn. Here Nature first begins
Her farthest verge, and Chaos to retire
As from her outmost works a broken foe
With tumult less, and with less hostile din,
That Satan with less toil, and now with ease,
Wafts on the calmer wave by dubious light,
And like a weather-beaten vessel holds
Gladly the port, though shrouds and tackle torn;
Or in the emptier waste, resembling air,
Weighs his spread wings, at leisure to behold
Far off th' empyreal Heav'n, extended wide
In circuit, undetermined square or round,

1046. *Weighs:* Lifts.

1047. *Empyreal Heaven:* The highest and purest region of heaven, or simply, the pure and brilliant heaven, from a word signifying *fire*.

1048. *Undetermined square or round:* Of no definite boundaries.

1052. *Pendent world:* From Shakspeare's Measure for Measure, Act III. Scene 1.

1052–3. *This pendent world:* The earth alone is not meant, but the new Creation, Heaven and Earth, the whole orb of fixed stars, including the planets, the earth and the sun. In line 1004, Chaos had said,

"Now lately, *Heav'n and Earth*, another *world*,
Hung o'er my realm, linked in a golden chain."

Satan had not yet seen the earth, nor any of those other luminous bodies; he was afterwards surprised *at the sudden view of all this world at once*, III 542, having wandered long on the *outside* of it, till at last he saw our sun, and there was informed by the archangel Uriel, where the Earth and Paradise were, III. 722. *This pendent world*, therefore, must mean the whole world, in the sense of universe, then new created, which, when observed from a distance, *afar off*, appeared, in comparison with the empyreal Heaven, no bigger than *a star of smallest magnitude*, close to the moon, appears when compared with that body.

How wonderful is the imagination of prodigious distance, exhibited in

With opal tow'rs and battlements adorn'd
Of living sapphire, once his native seat;
And fast by hanging in a golden chain
This pendent world, in bigness as a star
Of smallest magnitude close by the moon.
Thither full fraught with mischievous revenge,
Accursed, and in a cursed hour he hies.

these lines, that after Satan had travelled on so far, and had come in view of the whole world, it should still appear, in comparison with the empyreal Heaven, no larger than the smallest star, and that star apparently yet smaller by its proximity to the moon! How beautiful, and how poetical also, thus to open the scene by degrees! Satan at first descries the whole world at a distance, Book II.; and then, as we learn in Book III., he discovers our planetary system, and the sun, and afterwards, by the direction of Uriel, the earth and neighbouring moon.—N.

1055. *Hies:* Hastens. This progress is described in the next Book, 418–430; 498–590; 722–743.

POETIC DICTION OF MILTON.

To some readers it will not be unprofitable or unacceptable to offer some remarks on this subject, drawn from Addison's Spectator.

Milton, in conformity with the practice of the ancient poets, has infused a great many Latinisms, as well as Græcisms, and sometimes Hebraisms, into the language of his poem. Under this head may be ranked the placing the adjective after the substantive, the transposition of words, the turning the adjective into a substantive, with several other foreign modes of speech which this poet has naturalized, to give his verse the greater sound, and throw it out of prose. Sometimes particular words are extended or contracted by the insertion or omission of certain syllables. Milton has put in practice this method of raising his language, as far as the nature of our tongue will permit, as *eremite* for hermit. For the sake of the measure of his verse, he has with great judgment suppressed a syllable in several words, and shortened those of two syllables into one, this expedient giving a greater variety to his numbers. It is chiefly observable in the names of persons and countries, as Beelzebub, Hessebon, and in many other particulars, wherein he has either changed the name, or made use of that which is not the most commonly known, that he might the further deviate from the language of common life.

The same reason recommended to him several old words, which also makes his poem appear the more venerable, and gives it a greater air of antiquity.

There are also in Milton several words of his own coining, as Cerberean, miscreate, hell-doomed, embryon, atomy, and many others. The same liberty was made use of by Homer.

Milton, by the above-mentioned helps, and by the choice of the noblest words and phrases which our tongue would afford him, has carried our language to a greater height than any of the English poets have ever done before or after him, and made the sublimity of his style equal to that of his sentiments; yet in some places his style is rendered stiff and obscure by the methods which he adopted for raising his style above the prosaic.

These forms of expression, however, with which Milton has so very much enriched, and in some places darkened the language of his poem, were the more proper for him to use, because his poem is written in blank verse. Rhyme, without any other assistance, throws the language off from prose, and often makes an indifferent phrase pass unregarded; but where the verse is not built upon rhymes, there pomp of sound and energy of expression are indispensably necessary to support the style and keep it from falling into the flatness of prose.

Upon the subject of Poetic Diction, Dugald Stewart offers some excellent observations, (Works, vol. i. 280–3). He says:

As it is one great object of the poet, in his serious productions, to elevate the imagination of his readers above the grossness of sensible objects, and the vulgarity of common life, it becomes peculiarly necessary for him to reject the use of all words and phrases which are trivial and hackneyed. Among those which are equally pure and equally perspicuous, he, in general, finds it expedient to adopt that which is the least common. Milton prefers the words Rhene and Danaw, to the more common words Rhine and Danube.

> "A multitude, like which the populous North
> Poured never from his frozen loins, to pass
> Rhene or the Danaw."—*Book* I. 353.

In the following line,

> "Things unattempted yet in prose or rhyme,"

how much more suitable to the poetical style does the expression appear than if the author had said,

> "Things unattempted yet in prose or verse."

In another passage, where, for the sake of variety, he has made use of the last phrase, he adds an epithet to remove it a little from the familiarity of ordinary discourse,

> "..... in prose or numerous verse."

In consequence of this circumstance, there arises gradually in every language a poetical diction, which differs widely from the common diction of prose. It is much less subject to the vicissitudes of fashion than the polite modes of expression in familiar conversation; because, when it has once been adopted by the poet, it is avoided by good prose writers, as being too

elevated for that species of composition. It may, therefore, retain its charm as long as the language exists; nay, the charm may increase, as the language grows older.

Indeed, the charm of poetical diction must increase to a certain degree, as polite literature advances. For, when once a set of words has been consecrated to poetry, the very sound of them, independently of the ideas they convey, awakens, every time we hear it, the agreeable impressions which were connected with it, when we met with them in the performances of our favourite authors. Even when strung together in sentences which convey no meaning, they produce some effect on the mind of a reader of sensibility; an effect, at least, extremely different from that of an unmeaning sentence in prose.

Nor is it merely by a difference of words that the language of poetry is distinguished from that of prose. When a poetical *arrangement* of words has once been established by authors of reputation, the most common expressions, by being presented in this consecrated order, may serve to excite poetical associations.

On the other hand, nothing more completely destroys the charm of poetry, than a string of words which the custom of ordinary discourse has arranged in so invariable an order, that the whole phrase may be anticipated from hearing its commencement. A single word frequently strikes us as flat and prosaic, in consequence of its familiarity; but two such words, coupled together in the order of conversation, can scarcely be introduced into serious poetry without approaching the ludicrous.

No poet in our language has shown so strikingly as Milton, the wonderful elevation which style may derive from an arrangement of words, which, while it is perfectly intelligible, departs widely from that to which we are in general accustomed. Many of his most sublime periods, when the order of the words is altered, are reduced nearly to the level of prose.

To copy this artifice with success, is a much more difficult attainment than is commonly imagined; and, of consequence, when it is acquired, it secures an author, to a great degree, from that crowd of imitators who spoil the effect of whatever is not beyond their reach. To the poet, who uses blank verse, it is an acquisition of still more essential consequence than to him who expresses himself in rhyme; for the more that the structure of the verse approaches to prose, the more it is necessary to give novelty and dignity to the composition. And, accordingly, among our magazine poets, ten thousand catch the structure of Pope's versification, for one who approaches to the manner of Milton or Thomson.

Some of Dr. Channing's observations on the *expressiveness* of Milton's numbers, are included in the note on lines 209–14, Book VI.

BOOK III.

THE ARGUMENT.

God, sitting on his throne, sees Satan flying towards this world, then newly created; shows him to the Son, who sat at his right hand; foretells the success of Satan in perverting mankind; clears his own justice and wisdom from all imputation, having created Man free and able enough to have withstood his tempter; yet declares his purpose of grace towards him, in regard he fell not of his own malice, as did Satan, but by him seduced. The Son of God renders praises to his Father for the manifestation of his gracious purpose towards Man; but God again declares, that grace cannot be extended towards Man without the satisfaction of divine justice; Man hath offended the Majesty of God by aspiring to Godhead, and, therefore, with all his progeny, devoted to death, must die, unless some one can be found sufficient to answer for his offence, and undergo his punishment. The Son of God freely offers himself a ransom for Man; the Father accepts him, ordains his incarnation, pronounces his exaltation above all names in Heaven and Earth; commands all the Angels to adore him; they obey, and hymning to their harps in full choir, celebrate the Father and the Son. Meanwhile Satan alights upon the bare convex of this world's outermost orb, where, wandering, he first finds a place, since called the Limbo of Vanity; what persons and things fly up thither: thence comes to the gate of Heaven, descried ascending by stairs, and the waters above the firmament that flow about it; his passage thence to the orb of the Sun; he finds there Uriel, the regent of that orb, but first changes himself into the shape of a meaner Angel; and pretending a zealous desire to behold the new creation, and Man whom God had placed here, inquires of him the place of his habitation, and is directed; alights first on Mount Niphates.

INTRODUCTORY REMARKS.

I CANNOT admit this Book to be inferior in poetical merit, to those which precede it; the argumentative parts give a pleasing variety. The unfavourable opinion has arisen from a narrow view of the nature of Poetry; from the theory of those who think that it ought to be confined to description and imagery; on the contrary, the highest poetry consists more of spirit than of matter. Matter is good only so far as it is imbued with spirit, or causes spiritual exaltation. Among the innumerable grand descriptions in Milton, I do not believe there is one which stands unconnected with complex intellectual considerations, and of which those considerations do not form a leading part of the attraction. The learned allusions may be too deep for the common reader; and so far, the poet is above the reach of the multitude: but even then they create a certain vague stir in unprepared minds; names indistinctly heard; visions dimly seen; constant recognitions of Scriptural passages, and sacred names, awfully impressed on the memory from childhood, awaken the sensitive understanding with sacred and mysterious movements.

We do not read Milton in the same light mood as we read any other poet: his is the imagination of a sublime instructor: we give our faith through duty as well as will. If our fancy flags we strain it, that we may apprehend: we know that there is something which our conception ought to reach. There is not an idle word in any of the delineations which the bard exhibits; nor is any picture merely addressed to the senses. Everything is invention—arising from novelty or complexity of combination; nothing is a mere reflection from the mirror of the fancy.

Milton early broke loose from the narrow bounds of observation, and explored the trackless regions of air, and worlds of spirits—the good and the bad. There his pregnant imagination embodied new states of existence, and out of chaos drew form and life, and all that is grand, and beautiful, and godlike; and yet, he so mingled them up with materials from the globe in which we are placed, that it is an unpardonable error to say that Paradise Lost contains little that is applicable to human interests. The human learning, and human wisdom, contained in every page, are inexhaustible. On this account no other poem requires so many explanatory notes, drawn from all the most extensive stores of erudition.

Of classical literature, and of the Italian poets, Milton was a perfect master. He often replenished his images and forms of expression from Homer and Virgil, and yet, never was a servile borrower. There is an added pleasure to what in itself is beautiful from the happiness of his adaptations.

I do not doubt that what he wrote was from a conjunction of genius, learning, art, and labour; but the grand source of all his poetical conception and language, was the Scripture.—E. B.

Horace advises a poet to consider thoroughly the nature and force of his genius. Milton seems to have known perfectly well wherein his strength lay, and has, therefore, chosen a subject entirely conformable to those talents of which he was master. As his genius was wonderfully turned to the sublime, his subject is the noblest that could have entered into the thoughts of man. Everything that is truly great and astonishing, has a place in it. The whole system of the intellectual world—the Chaos and the Creation—Heaven, Earth, and Hell, enter into the constitution of this poem.

Having, in the First and Second Books, represented the infernal world with all its horrors, the thread of his story naturally leads him into the opposite regions of bliss and glory.—A.

BOOK III.

HAIL, holy Light, offspring of Heav'n first-born,
Or of th' Eternal coeternal beam,
May I express thee unblamed? since God is Light,
And never but in unapproached light
Dwelt from eternity, dwelt then in thee,
Bright effluence of bright essence increate.
Or hear'st thou rather, pure ethereal stream,
Whose fountain who shall tell? Before the Sun,

1. *Hail, holy Light:* An elegant apostrophe to light. How pathetic, says Dr. Thomas Brown, is the very beauty of this invocation, when we consider the feelings with which it must have been written by him, who,

> "Like the wakeful bird,
> Sung *darkling*,"

and who seems to have looked back on that loveliness of nature, from which he was separated, with the melancholy readiness, with which the thoughts of the unfortunate and the sorrowful still revert to past enjoyments; as the prisoner, even when fettered to his dungeon-floor, still turns his eye, almost involuntarily, to that single gleam of light, which reminds him only of scenes that exist no longer to him.

2–3. Milton questions whether he should address the light as the first-born of Heaven, or as the coeternal beam of the eternal Father, or as a pure etheral stream, whose fountain is unknown (7, 8); but, as the second appellation seems to ascribe a proper eternity to light, Milton very justly doubts whether he might use that without blame.—N.

3–4. Compare with 1 John i. 5, and 1 Tim. vi. 16.

6. *Increate:* Uncreated. See Book of Wisdom vii. 25, 26, which speaks of Wisdom in the same terms that are here applied to Light.

7. *Or hear'st thou rather:* A Latin and Greek form of expression, meaning, or dost thou prefer to hear thyself described as a pure, &c

Before the Heav'ns thou wert, and at the voice
Of God, as with a mantle, didst invest
The rising world of waters dark and deep,
Won from the void and formless infinite.
Thee I revisit now with bolder wing,
Escaped the Stygian pool, though long detain'd
In that obscure sojourn, while in my flight
Through utter and through middle darkness borne
With other notes than to th' Orphéan lyre
I sung of Chaos and eternal Night,
Taught by the heav'nly Muse to venture down
The dark descent, and up to re-ascend,
Though hard and rare: thee I revisit safe,
And feel thy sov'reign vital lamp: but thou
Revisit'st not these eyes, that roll in vain
To find thy piercing ray, and find no dawn;

11. This line is borrowed from Spenser.

12. *Void:* Desolate. It has not the sense of *empty*, for we have seen that Chaos was described as full of matter; but it has the sense of unorganized, unarranged. Milton borrows this description of Chaos from the account which Moses gives of the earth at a certain period, "*without form and void.*" It is called *infinite* from its unlimited extension downwards, while Heaven was equally unlimited upwards.

16. That is, through Hell, which is often called *utter* (*outer*) *darkness*, and through the great gulf between Hell and Heaven, *the middle darkness*.—N.

17. *With other notes, &c.:* Orpheus, a celebrated Thracian poet and musician, made a Hymn to Night, which is still extant; and also wrote of the Creation out of Chaos. He was inspired by his mother, Calliope, only; Milton, by the *heavenly Muse;* therefore, he boasts that he sung with other (meaning better) notes than Orpheus, though the subjects were the same.—R.

19. *Heavenly Muse:* The Holy Spirit, or, in imitation of the classical poets, Milton addresses one of those imaginary goddesses that preside over poetry and the fine arts. These, from the etymology of the word, are supposed to be nothing more than personifications of the inventive powers of the mind, as displayed in the several arts.

21. An allusion to Virg. vi. 128:

"Sed revocare gradum, superasque evadere ad auras,
Hoc opus, hic labor est."

So thick a drop serene hath quench'd their orbs,
Or dim suffusion veil'd. Yet not the more
Cease I to wander where the Muses haunt
Clear spring, or shady grove, or sunny hill,
Smit with the love of sacred song; but chief
Thee, Sion, and the flow'ry brooks beneath,
That wash thy hallow'd feet, and warbling flow,
Nightly I visit: nor sometimes forget
Those other two equall'd with me in fate,
So were I equall'd with them in renown,
Blind Thamyris and blind Mæonides,

25. *Drop-serene:* A disease of the eye, affecting the retina. *Dim suffusion:* Supposed, in the time of Milton, to be caused by a film gradually covering the front of the eye, but really caused by a change in the crystalline humour, called cataract.

26. *Dim suffusion:* This line may best be explained by an extract from one of Milton's letters, written in 1654, about ten years after his sight began to be impaired, and when the left eye had become useless. He says of the other: "While I was perfectly stationary, everything seemed to swim backwards and forwards; and now, thick vapours appear to settle upon my forehead and temples, which weigh down my eyes with an oppressive sense of drowsiness, so as frequently to remind me of Phineus, the Salmydessian, in the Argonautics.

> 'In darkness swam his brain, and where he stood.
> The steadfast earth seem'd rolling like a flood.'"

He also says: "The constant darkness in which I live day and night, inclines more to a whitish than a blackish tinge; and the eye, in turning itself round, admits, as through a narrow chink, a very small portion of light."

27. *Cease to wander:* Forbear to wander; I do it as much as I did before I was blind.—N.

29. *Smit, &c.:* Virg. Georg. ii. 475.—N.

30. *Brooks, &c.:* Kedron and Siloah. He still was pleased to study the beauties of the ancient poets, but his highest delight was in the songs of Sion, in the holy Scriptures.—N.

32. *Nor, &c.:* The same as, *and sometimes not forget.* Thus, in Latin, *nec* and *neque* are frequently the same as *et non.*

34. *So:* In like manner. Oh, that I were in like manner, &c.

35–6. *Thamyris:* A Thracian poet, who had a contest of musical skill with the Muses, and being conquered, was, by them, deprived of sight for his presumption. *Mæonides:* A surname of Homer, derived from his supposed birth in *Mæonia.* He is said to have become blind, by disease, at

And Tiresias and Phineus prophets old:
Then feed on thoughts, that voluntary move
Harmonious numbers; as the wakeful bird
Sings darkling, and in shadiest covert hid

Ithaca *Tiresias:* A celebrated Theban prophet, of the cause of whose blindness various accounts are given. *Phineus:* A Thracian king, endowed with prophetic powers, who was rendered blind by the gods and tormented by the Harpies.

36. The enemies of the blind poet cruelly taunted him, in their writings, with his blindness, as a just affliction of Heaven for the active part which he took against Charles I. The Christian philosophy which he exhibits in one of his replies, is full of interest. He says. "It is not, however, miserable to be blind; he only is miserable who cannot acquiesce in his blindness with fortitude. And why should I repent at a calamity, which every man's mind ought to be so prepared and disciplined, as to be able, on the contingency of its happening, to undergo with patience: a calamity to which every man, by the condition of his nature, is liable, and which I know to have been the lot of some of the greatest and best of my species. Among those on whom it has fallen, I might reckon some of the remotest bards of remote antiquity, whose want of sight the gods are said to have compensated with extraordinary, and far more valuable endowments, and whose virtues were so venerated, that men would rather arraign the gods themselves of injustice, than draw from the blindness of these admirable mortals, an argument of their guilt. What is handed down to us respecting the augur Tiresias is very commonly known. Of Phineus, Apollonius, in his Argonautics, thus sings:

"Careless of Jove, in conscious virtue bold,
His daring lips Heaven's sacred mind unfold.
The god hence gave him years without decay
But robbed his eye-balls of the pleasing day."

37. *Then feed, &c.:* Nothing could better express the musing thoughtfulness of a blind poet. It resembles a line in Speeser, whence it may have been borrowed.

"I feed on sweet contentment of my thought."

T.

38. *Harmonious numbers:* The reader will observe the flowing of the numbers here with all the ease and harmony of the finest voluntary. The words seem, of themselves, to have fallen naturally into verse, almost without the poet's thinking of it. This harmony appears to the greater advantage for the roughness of some of the preceding verses, which is an artifice frequently practiced by Milton, to be careless of his numbers in some places the better to set off the musical flow of those which immediately follow.—N.

39. *Darkling:* In the dark.

Tunes her nocturnal note. Thus with the year
Seasons return, but not to me returns
Day, or the sweet approach of ev'n or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the Book of knowledge fair
Presented with an universal blank
Of Nature's works, to me expunged and rased,
And Wisdom at one entrance quite shut out,
So much the rather thou, celestial Light,
Shine inward, and the mind through all her pow'rs
Irradiate, there plant eyes; all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight.
  Now had th' Almighty Father from above,
From the pure empyrean where he sits
High throned above all hight, bent down his eye,
His own works and their works at once to view:
About him all the sanctities of Heav'n
Stood thick as stars, and from his sight received
Beatitude past utterance; on his right
The radiant image of his glory sat,
His only Son: on earth he first beheld
Our two first parents, yet the only two
Of mankind, in the happy garden placed,

40. *Thus with the year, &c.:* The following lines are exceedingly touching, and are also well adapted to awaken lively gratitude in the reader's mind for the preservation of the invaluable sense of sight, and for the innumerable pleasures and advantages which that sense conveys to the mind. See Book VII., note on line 26.

47. *For:* Instead of.

58. *Bent down his eye, &c.:* The survey of the whole creation, and of everything that is transacted in it, is a prospect worthy of Omniscience, and as much above that in which Virgil has drawn his Jupiter, as the Christian idea of the Supreme Being is more rational and sublime than that of the Heathens. The particular objects on which he is described as casting his eye, are represented in the most beautiful and lively manner.—A.

Reaping immortal fruits of joy and love,
Uninterrupted joy, unrivall'd love,
In blissful solitude. He then survey'd
Hell and the gulf between, and Satan there
Coasting the wall of Heav'n on this side Night,
In the dun air sublime, and ready now
To stoop with wearied wings and willing feet
On the bare outside of this world, that seem'd
Firm land embosom'd, without firmament,
Uncertain which, in ocean or in air.
Him God beholding from his prospect high,
Wherein past, present, future, he beholds,
Thus to his only Son foreseeing spake:
  Only begotten Son, seest thou what rage
Transports our Adversary? whom no bounds
Prescribed, no bars of Hell, nor all the chains
Heap'd on him there, nor yet the main abyss
Wide interrupt can hold; so bent he seems
On desperate revenge, that shall redound
Upon his own rebellious head. And now,
Through all restraint broke loose, he wings his way

74–5. The universe now appeared to Satan to be a solid globe, encompassed on all sides, but whether with water or with air was uncertain; yet, it was *without firmament*—that is, without any sphere of fixed stars over it, as is now over the earth. The sphere of fixed stars was itself comprehended in it (in the *world* here spoken of), and made a part of it.—N.

79. *Thus to his only Son foreseeing spake:* If Milton's majesty forsakes him anywhere, it is in those parts of his poem where the Divine Persons are introduced as speakers. The author seems to proceed with a kind of fear and trembling, while he describes the sentiments of the Almighty. He dares not give his imagination its full play, but chooses to confine himself to such thoughts as are drawn from the books of the most orthodox divines, and to such expressions as may be met with in Scripture. The beauties, therefore, which we are apt to look for in these speeches, are not of a poetical nature, nor so proper to fill the mind with sentiments of grandeur as with thoughts of devotion. The passions which they are designed to raise, are a divine love and a religious fear.—A.

83. *Main:* Vast.

84. *Wide interrupt:* Widely broken, and abounding in chasms.

Not far off Heav'n, in the precincts of light,
Directly tow'rds the new-created world,
And man there placed, with purpose to assay
If him by force he can destroy, or worse,
By some false guile pervert; and shall pervert,
For Man will hearken to his glozing lies,
And easily transgress the sole command,
Sole pledge of his obedience: So will fall,
He and his faithless progeny. Whose fault?
Whose but his own? Ingrate, he had of me
All he could have; I made him just and right,
Sufficient to have stood, though free to fall.
Such I created all th' ethereal Pow'rs
And Spirits, both them who stood and them who fail'd;
Freely they stood, who stood,—and fell, who fell.
Not free, what proof could they have giv'n sincere
Of true allegiance, constant faith, or love,
Where only what they needs must do appear'd,
Not what they would? what praise could they receive?
What pleasure I from such obedience paid,
When will and reason (reason also is choice)
Useless and vain, of freedom both despoil'd,
Made passive both, had served necessity,
Not me? They therefore, as to right belong'd,
So were created, nor can justly accuse
Their Maker, or their making, or their fate,
As if predestination over-ruled

93. *Glozing:* Flattering.

96. *Whose fault:* The responsibility of the fall is here justly attributed to man, being based upon his freedom and capacity to act rightly, or otherwise.

103. *Not free:* Not being free.

108. *Reason also is choice:* Reason is connected with choice—is essential to the exercise of will. A passage from Milton's Areopagitica throws some light on the above expression: "When God gave him reason he gave him freedom to choose; *for reason is but choosing.*"

114. *As if predestination:* The particular beauty of the speeches in the Third Book, consists in that brevity and perspicuity of style, in which the poet has couched the greatest mysteries of Christianity, and drawn together,

Their will, disposed by absolute decree
Or high foreknowledge; they themselves decreed
Their own revolt, not I. If I foreknew,
Foreknowledge had no influence on their fault,
Which had no less proved certain unforeknown.
So without least impulse or shadow of fate,
Or aught by me immutably foreseen,
They trespass, authors to themselves in all
Both what they judge and what they choose; for so
I form'd them free, and free they must remain,
Till they enthrall themselves; I else must change
Their nature, and revoke the high decree
Unchangeable, eternal, which ordain'd
Their freedom, they themselves ordain'd their fall.
The first sort by their own suggestion fell,
Self-tempted, self-depraved: Man falls, deceived
By th' other first: Man therefore shall find grace,
The other none: in mercy and justice both,
Through Heav'n and Earth, so shall my glory excel,

In a regular scheme, the whole dispensation of Providence with respect to man. He has represented all the abstruse doctrines of predestination, free-will, and grace, as also the great points of incarnation and redemption (which naturally grow up in a poem that treats of the fall of man), with great energy of expression, and in a clearer and stronger light than I ever met with in any other writer. As these points are dry in themselves, to the generality of readers, the concise and clear manner in which he has treated them, is very much to be admired, as is likewise that particular art which he has made use of in the interspersing of all those graces of poetry which the subject was capable of receiving.—A. See the note on line 172.

It has been objected to Milton by Dr. Blair, that he is too frequently theological and metaphysical; but, on this point, there is ground for an opposite opinion. Why should not the poet be indulged in strains both theological and metaphysical, when treating upon a subject that lies at the foundation of revealed theology, and involves some of the most subtle operations of the human mind? The Fall of Man, and the Loss of Paradise, could not have been treated with satisfactory fullness if the profound remarks of the poet relating to theology and mental philosophy had been omitted.

117. *If*: Though.

121. *Immutably foreseen*: So foreseen as to be immutable.—N.

129. *The first sort*: The apostate angels.

But mercy first and last shall brightest shine.
  Thus while God spake, ambrosial fragrance fill'd
All Heav'n, and in the blessed Spirits elect
Sense of new joy ineffable diffused.
Beyond compare the Son of God was seen
Most glorious; in him all his Father shone
Substantially express'd; and in his face
Divine compassion visibly appear'd,
Love without end, and without measure grace;
Which utt'ring, thus he to his Father spake:
  O Father, gracious was that word which closed
Thy sov'reign sentence, that Man should find grace;
For which both Heav'n and Earth shall high extol
Thy praises, with th' innumerable sound
Of hymns and sacred songs, wherewith thy throne
Encompass'd shall resound thee ever blest.
For should Man finally be lost; should Man,
Thy creature late so loved, thy youngest son,
Fall circumvented thus by fraud, though join'd
With his own folly? that be from thee far,
That far be from thee, Father, who art Judge
Of all things made, and judgest only right.
Or shall the Adversary thus obtain
His end, and frustrate thine? Shall he fulfil
His malice, and thy goodness bring to nought,
Or proud return, though to his heavier doom,
Yet with revenge accomplish'd, and to Hell
Draw after him the whole race of mankind
By him corrupted? Or, wilt thou thyself
Abolish thy creation, and unmake,
For him, what for thy glory thou hast made?

136. *And in the blessed spirits, &c.:* The effects of the speech just delivered, upon the blessed spirits, and in the Divine Person to whom it was addressed cannot but fill the mind of the reader with a secret pleasure and complacency.—A.

140. *Substantially expressed:* Heb. i. 1–3, 8.

153. *Far from thee:* Gen. xviii. 25.

163, &c. Matt. iii. 17; 1 Cor. i. 24; Rev. xix. 13.

So should thy goodness and thy greatness both
Be question'd and blasphemed without defence.
To whom the great Creator thus reply'd:
O Son, in whom my soul hath chief delight,
Son of my bosom, Son who art alone
My word, my wisdom, and effectual might,
All hast thou spoken as my thoughts are; all
As my eternal purpose hath decreed.
Man shall not quite be lost, but saved who will,
Yet not of will in him, but grace in me
Freely vouchsafed. Once more I will renew
His lapsed pow'rs, though forfeit and enthrall'd
By sin to foul exorbitant desires:
Upheld by me, yet once more he shall stand
On even ground against his mortal foe,
By me upheld, that he may know how frail
His fall'n condition is, and to me owe
All his deliv'rance, and to none but me
Some I have chosen of peculiar grace
Elect above the rest; so is my will:
The rest shall hear me call, and oft be warn'd
Their sinful state, and to appease betimes
Th' incensed Deity, while offer'd grace
Invites; for I will clear their senses dark,
What may suffice, and soften stony hearts
To pray, repent, and bring obedience due.
To pray'r, repentance, and obedience due,
Though but endeavour'd with sincere intent,
Mine ear shall not be slow, mine eye not shut.
And I will place within them as a guide
My umpire Conscience; whom if they will hear,

170. *My word, my wisdom:* John i. 1.

172. *Eternal purpose:* Ephes. i. 4, 11; ii. 7–10; Rom. ix. 15, 16.

180. *Upheld:* Compare this with line 178, and remark the happy effect of changing the position of this word in the two lines.

189. *Stony:* Ezek. xxxvi. 26.

195. Rom. ii. 14, 15.

Light after light well used they shall attain,
And, to the end persisting, safe arrive.
This my long suff'rance and my day of grace
They who neglect and scorn, shall never taste;
But hard be harden'd, blind be blinded more,
That they may stumble on, and deeper fall:
And none but such from mercy I exclude.
But yet all is not done: Man disobeying,
Disloyal breaks his fealty, and sins
Against the High Supremacy of Heav'n,
Affecting Godhead, and so losing all,
To expiate his treason hath nought left,
But to destruction sacred and devote,
He, with his whole posterity, must die;
Die he or justice must; unless for him
Some other able, and as willing, pay
The rigid satisfaction, death for death.
Say, heav'nly Pow'rs, where shall we find such love?
Which of ye will be mortal to redeem
Man's mortal crime, and just th' unjust to save?
Dwells in all Heaven charity so dear?
He ask'd; but all the heav'nly choir stood mute,
And silence was in Heav'n: on Man's behalf
Patron or intercessor none appear'd,
Much less that durst upon his own head draw
The deadly forfeiture, and ransom set.
And now without redemption all mankind
Must have been lost, adjudged to Death and Hell
By doom severe, had not the Son of God,
In whom the fulness dwells of love divine,
His dearest mediation thus renew'd:
Father, thy word is past, Man shall find grace;

199. Matt. xiii. 14–16; Luke xiv. 24; Acts xiii. 41.

208. *Devote:* Devoted.

210. Heb. ix. 22, 28; x. 4–7.

217. *Choir stood mute:* This is a beautiful circumstance; the occasion was a fit one to produce such silence in heaven, Rev. viii. 1.

And shall grace not find means, that finds her way,
The speediest of thy winged messengers,
To visit all thy creatures, and to all
Comes unprevented, unimplored, unsought?
Happy for man, so coming: he her aid
Can never seek, once dead in sins and lost:
Atonement for himself or off'ring meet,
Indebted and undone, hath none to bring.
Behold me then; me for him, life for life
I offer: on me let thine anger fall;
Account me Man: I for his sake will leave
Thy bosom, and this glory next to thee
Freely put off, and for him lastly die
Well pleased: on me let Death wreak all his rage:
Under his gloomy pow'r I shall not long
Lie vanquish'd: thou hast given me to possess
Life in myself for ever; by thee I live,
Though now to Death I yield, and am his due
All that of me can die; yet that debt paid,
Thou wilt not leave me in the loathsome grave
His prey, nor suffer my unspotted soul
For ever with corruption there to dwell;
But I shall rise victorious, and subdue
My Vanquisher, spoil'd of his vaunted spoil;
Death his death's wound shall then receive, and stoop

231. *Unprevented:* Not preceded by anything, by any effort in man.

236. The frequent repetition of *me*, reminds one of a line in Virgil's Æneid, Book ix. 427. "*Me*, *me*, adsum qui feci in *me* convertite ferrum."

241. *Wreak:* Inflict, 1 Pet. iii. 18.

244. John v. 26.

249. *Corruption:* Decomposition of the body, Acts ii. 25–31.

250–1. It has been objected to Milton's story that the hero is unsuccessful, and by no means a match for his enemies. This gave occasion to Dryden's reflection that Satan was in reality Milton's hero. To this it may be replied, that Paradise Lost is a narrative poem, and he that looks for a hero in it searches for that which Milton never intended; but if he is determined to fix the name of a hero upon any person in it, the Messiah is certainly the hero, both in the principal action and in the chief episodes.—A

Inglorious, of his mortal sting disarm'd.
I through the ample air in triumph high
Shall lead Hell captive maugre Hell, and shew
The Pow'rs of darkness bound. Thou at the sight
Pleased, out of Heav'n shalt look down and smile,
While by thee raised I ruin all my foes,
Death last, and with his carcase glut the grave:
Then with the multitude of my redeem'd
Shall enter Heav'n long absent, and return,
Father, to see thy face, wherein no cloud
Of anger shall remain, but peace assured
And reconcilement; wrath shall be no more
Thenceforth, but in thy presence joy entire.
  His words here ended, but his meek aspect
Silent yet spake, and breath'd immortal love
To mortal men, above which only shone
Filial obedience: as a sacrifice
Glad to be offer'd, he attends the will
Of his great Father. Admiration seized
All Heav'n, what this might mean, and whither tend,
Wond'ring; but soon th' Almighty thus reply'd:
  O thou in Heav'n and Earth the only peace
Found out for mankind under wrath! O thou
My sole complacence! well thou know'st how dear

253. See 1 Cor. xv. 55–7.

255. *Maugre Hell:* In spite of Hell, Ps. lxviii. 18; Eph. iv. 8; Col. ii. 15.

266. What a charming and lovely picture has Milton given us of God the Son, considered as our Saviour and Redeemer! not in the least inferior in its way to that grander one in the Sixth Book, where he describes him clothed with majesty and terror, taking vengeance of his enemies. Before he represents him speaking, he makes "divine compassion, love without end, and grace without measure, visibly to appear in his face," (140); and carrying on the same lovely picture, makes him end it with a countenance "breathing immortal love to mortal men." Nothing could be better contrived to leave a deep impression upon the reader's mind; and I believe one may venture to assert, that no art or words could lift the imagination to a stronger idea of a good and benevolent being. There is a mute eloquence prettily expressed by the poet in his "Silent, yet spake."—T.

269. John iv. 34; Ps. xl. 6, &c.

To me are all my works, nor Man the least,
Though last created; that for him I spare
Thee from my bosom and right hand, to save,
By losing thee a while, the whole race lost.
Thou therefore whom thou only canst redeem,
Their nature also to thy nature join;
And be thyself Man among men on earth,
Made flesh, when time shall be, of virgin seed,
By wondrous birth: be thou in Adam's room
The Head of all mankind, though Adam's son.
As in him perish all men, so in thee,
As from a second root, shall be restored
As many as are restored; without thee none.
His crime makes guilty all his sons; thy merit
Imputed shall absolve them who renounce
Their own both righteous and unrighteous deeds,
And live in thee transplanted, and from thee
Receive new life. So Man, as is most just,
Shall satisfy for man, be judged and die,
And dying rise, and rising with him raise
His brethren ransom'd with his own dear life.
So heav'nly love shall outdo hellish hate,
Giving to death, and dying to redeem,
So dearly to redeem what hellish hate
So easily destroy'd, and still destroys
In those who, when they may, accept not grace.
Nor shalt thou, by descending to assume
Man's nature, lessen or degrade thine own.
Because thou hast, though throned in highest bliss

276. Mat. iii. 17.

277. *Least:* Least dear.

281–2. John i. 14; Heb. ii. 16. These lines may be transposed to exhibit the true meaning: "Thou therefore, join to thy nature the nature also of them whom thou only canst redeem."

287. 1 Cor. xv. 21–2.

290. Rom. v. 12–19.

301. The language is here accommodated to the eternity of the speaker, to whom past, present, and future are one.—S.

Equal to God, and equally enjoying
God-like fruition, quitted all to save
A world from utter loss, and hast been found
By merit more than birthright, Son of God,
Found worthiest to be so by being good,
Far more than great or high; because in thee
Love hath abounded more than glory 'bounds,
Therefore thy humiliation shall exalt
With thee thy manhood also to this throne:
Here shalt thou sit incarnate, here shalt reign
Both God and Man, Son both of God and Man,
Anointed Universal King: all pow'r
I give thee; reign for ever, and assume
Thy merits; under thee as Head Supreme
Thrones, Princedoms, Pow'rs, Dominions I reduce:
All knees to thee shall bow, of them that bide
In Heav'n, or Earth, or under Earth in Hell.
When thou attended gloriously from Heav'n
Shalt in the sky appear, and from thee send
The summoning Arch-Angels to proclaim
Thy dread tribunal, forthwith from all winds
The living, and forthwith the cited dead
Of all past ages, to the gen'ral doom
Shall hasten; such a peal shall rouse their sleep.
Then all thy saints assembled, thou shalt judge
Bad men and Angels; they arraign'd shall sink
Beneath thy sentence: Hell, her numbers full,
Thenceforth shall be for ever shut. Mean while
The world shall burn, and from her ashes spring
New Heav'n and Earth, wherein the just shall dwell,
And after all their tribulations long
See golden days, fruitful of golden deeds,

306–319. Phil. ii. 6–11; Eph. i. 20–23.

328. Mat. xxv. 31–46; 2 Thess. i. 7–9; Mat. v. 28, 29.

334. 2 Peter iii. 10–13.

335. See Dr. Chalmers's sermon on this subject. "Heaven and Earth" denote the entire creation.

With joy and love triumphing, and fair truth.
Then thou thy regal sceptre shalt lay by,
For regal sceptre then no more shall need,
God shall be All in All. But all ye Gods,
Adore him, who to compass all this dies:
Adore the Son, and honour him as me.
No sooner had th' Almighty ceased, but all
The multitude of Angels, with a shout
Loud as from numbers without number, sweet
As from blest voices, utt'ring joy, Heav'n rung
With jubilee, and loud Hosannas fill'd
Th' eternal regions: lowly reverent
Tow'rds either throne they bow, and to the ground
With solemn adoration down they cast
Their crowns, inwove with amarant and gold;
Immortal amarant; a flow'r which once
In Paradise, fast by the tree of life,
Began to bloom; but soon, for man's offence,
To Heav'n removed, where first it grew, there grows,
And flow'rs aloft, shading the fount of life,
And where the riv'r of bliss through midst of Heav'n

337. *Golden:* Virgil's Eclog. iv. 9. "Toto surget gens *aurea* mundo."

341. 1 Cor. xv. 24, 25.

343. Heb. i. 6.

344. If the reader pleases to compare this divine dialogue with the speeches of the gods in Homer, he will find the Christian poet to transcend the heathen, as much as the religion of the one surpasses that of the others. Their deities talk and act like men, but Milton's Divine Persons are Divine Persons indeed, and talk in the language of God, that is, in the language or spirit of Scripture.—N.

345. The construction is this: "All the multitude of angels uttering joy with a shout loud, &c.

351. Rev. iv. 10. 357. Ps. xxxvi. 8, 9; Rev. vii. 17; xxii. 1.

353. 1 Pet. i. 4. v. 4. The *amarant*, or amaranth, is an imaginary flower, the beauty of which never fades.

358. *Elysian:* An allusion to the Elysian Fields, or abodes of the blessed, of classical mythology. At first these were located upon islands in the Atlantic Ocean not far from the Straits of Gibraltar; but, with the increase of

Rolls o'er Elysian flow'rs her amber stream;
With these, that never fade, the Spirits elect
Bind their resplendent locks inwreath'd with beams,
Now in loose garlands thick thrown off, the bright
Pavement, that like a sea of jasper shone,
Impurpled with celestial roses smiled.
Then crown'd again, their golden harps they took,
Harps ever tuned, that glitt'ring by their side
Like quivers hung, and with preamble sweet
Of charming symphony they introduce
Their sacred song, and waken raptures high;
No voice exempt, no voice but well could join
Melodious part,—such concord is in Heav'n.
  Thee, Father, first they sung, Omnipotent,
Immutable, Immortal, Infinite,
Eternal King; thee, Author of all being,
Fountain of Light, thyself invisible
Amidst the glorious brightness where thou sitt'st
Throned inaccessible, but when thou shad'st
The full blaze of thy beams, and through a cloud
Drawn round about thee like a radiant shrine,

geographical knowledge, these fields of bliss were transferred to the lower world, in a region supposed to be favoured with perpetual spring, clothed with continual verdure, enamelled with flowers, shaded by pleasant groves, and refreshed by never-failing fountains. Here the righteous lived in perfect felicity, communing with each other, bathed in a flood of light proceeding from their own sun, and the sky at eve being lighted up by their own constellations: Solemque suum, sua sidera nôrunt." (Virgil Æn. vi. 641.) Their employments below resembled those of earth, and whatever had warmly engaged their attention in the upper world, continued to be a source of virtuous enjoyment in the world below. (Virg. Æn. vi. 653.)—ANTHON.

359. *Amber stream:* So called, not at all on account of its color, but of its clearness and transparency. Virgil (Georg. iii. 522) says of a river,

"*Purior electro* campum petit amnis."

N.

360. *These* refers to *flowers* (359).

363. *Sea of jasper:* Jasper is a precious stone of several colours; but the green is most esteemed, and bears some resemblance to the sea.—N.

377. *But:* Except. The meaning is, Thou art accessible only when thou shadest, &c.

Dark with excessive bright thy skirts appear,
Yet dazzle Heav'n, that brightest Seraphim
Approach not, but with both wings veil their eyes.
Thee, next they sang, of all creation first,
Begotten Son, Divine Similitude,
In whose conspicuous count'nance, without cloud
Made visible, th' Almighty Father shines,
Whom else no creature can behold: on thee
Impress'd th' effulgence of his glory 'bides,
Transfused on thee his ample Spirit rests.
He Heav'n of Heav'ns and all the Pow'rs therein
By thee created, and by thee threw down
Th' aspiring Dominations: thou that day
Thy Father's dreadful thunder didst not spare,
Nor stop thy flaming chariot-wheels, that shook
Heav'n's everlasting frame, while o'er the necks
Thou drov'st of warring Angels disarray'd.
Back from pursuit thy Pow'rs with loud acclaim
Thee only extoll'd Son of thy Father's might,
To execute fierce vengeance on his foes,
Not so on Man: Him thro' their malice fall'n,
Father of mercy and grace, thou didst not doom
So strictly, but much more to pity incline;
No sooner did thy dear and only Son
Perceive thee purposed not to doom frail Man

380. *Dark, &c.*: Milton has the same thought of darkness occasioned by glory, in Book V. 599: "brightness had made invisible," an expression which sheds light upon the meaning of the poet here; the excess of brightness had the effect of darkness—invisibility. What an idea of glory! the skirts only not to be looked on by the beings nearest to God, but when doubly or trebly shaded by a cloud and both wings. What then is the full blaze!—R.

382. See Isaiah's Vision, vi. 1–3.

383. Col. i. 15, 16; John i. 1–3.

387. *Else*: In no other manner can any creature behold the Father.

388. Heb. i. 3.

389. John iii. 34–5.

397–8. Thy Powers extolled Thee only, (returning) back from pursuit. He had achieved the conquest alone. Book VI. 880.

So strictly, but much more to pity inclined,
He to appease thy wrath, and end the strife
Of mercy and justice in thy face discern'd,
Regardless of the bliss wherein he sat
Second to thee, offer'd himself to die
For man's offence. O unexampled love!
Love no where to be found less than Divine!
Hail Son of God, Saviour of Men, thy name
Shall be the copious matter of my song
Henceforth, and never shall my harp thy praise
Forget, nor from thy Father's praise disjoin.
Thus they in Heav'n, above the starry sphere,
Their happy hours in joy and hymning spent.
Mean while upon the firm opacous globe
Of this round world, whose first convex divides
The luminous inferior orbs, inclosed
From Chaos and th' inroad of Darkness old,
Satan alighted walks: a globe far off

406. "Than" or "but" is understood before "he," to complete the sense.—N.

414. *Harp thy praise:* Rev. iv. 10, 11; v. 11–14.

419. *First convex divides, &c.:* Milton frequently uses the words sphere, orb, globe, convex, as synonymous, and by them generally expresses the idea of a hollow crystalline sphere—of which, according to the old astronomy, there were several. The outermost one is here intended, but was opaque. and separated Chaos from the solar system, which it included.

421. *Chaos:* Matter was supposed to exist in a confused, unorganized state originally, and was designated by this name. A certain portion of this was separated into its different kinds, and reduced to order and form by the power of God.

422. *Satan alighted walks:* Satan's walk upon the outside of the universe, which at a distance appeared to him of a globular form, but upon his nearer approach looked like an unbounded plain, is natural and noble; as his roaming upon the frontiers of the creation, between that mass of matter which was wrought into a world, and that shapeless unformed heap of materials which still lay in chaos and confusion, strikes the imagination as something astonishingly great and wild. Upon this outermost surface of the universe the poet creates the Limbo of Vanity, respecting which some remarks will be made.—A.

It seem'd, now seems a boundless continent
Dark, waste, and wild, under the frown of Night
Starless exposed, and ever-threat'ning storms
Of Chaos blust'ring round, inclement sky;
Save on that side which from the wall of Heav'n,
Though distant far, some small reflection gains
Of glimm'ring air less vex'd with tempest loud:
Here walk'd the Fiend at large in spacious field.
As when a vulture on Imaus bred,
Whose snowy ridge the roving Tartar bounds,
Dislodging from a region scarce of prey
To gorge the flesh of lambs or yeanling kids
On hills where flocks are fed, flies toward the springs
Of Ganges or Hydaspes, Indian streams;
But in his way lights on the barren plains
Of Sericana, where Chineses drive
With sails and wind their cany wagons light:
So on this windy sea of land, the Fiend
Walk'd up and down alone, bent on his prey:
Alone; for other creature in this place,
Living or lifeless, to be found was none;

431–441. *As when a vulture, &c.*: This simile is very apposite and lively. Satan, coming from Hell to Earth, in order to destroy mankind, but lighting first on the bare convex of this world's outermost orb (the outermost orb of creation)—*a sea of land*, as the poet calls it—is very fitly compared to a vulture flying, in quest of his prey, tender lambs or kids new yeaned, from the barren rocks to the more fruitful hills and streams of India, but lighting in his way on the plains of Sericana, which were, in a manner, *a sea of land*, too, the country being so smooth and open that carriages were driven (as travellers report) with sails and wind. *Imaus* is a celebrated mountain in Asia; its name signifies *snowy*, and hence, its *snowy ridge* is spoken of. It is the eastern boundary of the Western Tartars, who are called *roving*, as they live chiefly in tents, and remove from place to place for the convenience of pasturage. *Ganges* and *Hydaspes* are rivers of India, the latter being a tributary to the river Indus. *Serica* is a region between China on the east and the mountain *Imaus* on the west. What our author here says of the *Chineses*, seems to have been derived from Heylin's Cosmography.—N.

432 *Bounds*: Confines

433. *Dislodging*: Removing.

434 *Yeanling*: Young.

None yet, but store hereafter from the earth
Up hither like aëreal vapours flew
Of all things transit'ry and vain, when sin
With vanity had fill'd the works of men;
Both all things vain, and all who in vain things
Built their fond hopes of glory, or lasting fame,
Or happiness, in this or th' other life;
All who have their reward on earth, the fruits
Of painful superstition and blind zeal,
Nought seeking but the praise of men, here find
Fit retribution, empty as their deeds:
All th' unaccomplish'd works of Nature's hand,
Abortive, monstrous, or unkindly mix'd,
Dissolved on earth, fleet hither, and in vain,
Till final dissolution, wander here;
Not in the neighb'ring moon, as some have dream'd;
Those argent fields more likely habitants,
Translated Saints or middle Spirits, hold

457. *In vain*: At random, in the sense of the Latin *frustra*, *fortuito*.

459. *Not in the moon, &c.*: Ariosto, in his Orlando Furioso, gives a much longer description of things lost on earth and treasured up in the moon, than Milton here furnishes. A specimen is subjoined, in Harrington's translation:

"A storehouse strange, that what on earth is lost
By fault, by time, by fortune, there is found;
Nor speak I sole of wealth, or things of cost,
In which blind fortune's pow'r doth most abound,
But e'en of things quite out of fortune's pow'r,
Which wilfully we waste each day and hour:
The precious time that fools mispend in play,
The vain attempts that never take effect,
The vows that sinners make and never pay,
The counsels wise that careless men neglect,
The fond desires that lead us oft astray,
* * * * * * *
May there be found unto this place ascending."

The same notion is amply set forth in Pope's Rape of the Lock, Canto V. —N.

460. *Argent*: Bright like silver. The moon may be inhabited; but, as Newton suggests, it is greatly to be questioned whether the notion here expressed by the poet is true, that its inhabitants are *translated saints*, or *spirits* of a middle nature between angels and men.

Betwixt th' angelical and human kind.
Hither of ill-join'd sons and daughters born
First from the ancient world those giants came,
With many a vain exploit, though then renown'd:
The builders next of Babel on the plain
Of Sennaar, and still with vain design
New Babels, had they wherewithal, would build:
Others came single; he who to be deem'd
A God, leap'd fondly into Ætna flames,
Empedocles; and he who to enjoy
Plato's Elysium, leap'd into the sea,
Cleombrotus; and many more too long,
Embryos and idiots, eremites and friars
White, black and grey, with all their trumpery.
Here Pilgrims roam, that stray'd so far to seek

463. *The sons of God*, ill-joined with the *daughters of men*, alluding to Gen. vi. 4; the posterity of Seth, who worshipped the true God, and are, therefore, called *the sons of God*, intermarried with the idolatrous posterity of the apostate Cain.—N.

467. *Sennaar*, or Shinar, both names denoting a province of Babylonia. Milton here, as in many other instances, follows the Vulgate, in writing the names of places.—N.

470. *Empedocles:* A Sicilian philosopher, who flourished about 450 B. C., and became highly distinguished for his various attainments in science. The story alluded to in the text is, that he threw himself into the burning crater of Mount Ætna, in order that, the manner of his death not being known, he might afterwards pass for a god; but the secret was discovered by the ejection of one of his brass sandals in a subsequent eruption of the volcano. Horace alludes to the story in his Art of Poetry, 464.

473. *Cleombrotus* was a young man, who, having been deeply interested with Plato's reflections on the immortality of the soul, leaped into the sea, that he might at once enjoy the felicity mentioned.—S.

473. *Too long:* That is, too long a number to describe.

475. *White, &c.:* So named from the dresses which they wore: *white* friars, or Carmelites; *black* friars, or Dominicans; *grey* friars, or Franciscans; names derived from Carmel—where the first pretend their order was instituted—from St. Dominic and St. Francis, the founders of the other two respectively. Our author here, as elsewhere, shows his dislike and abhorrence of the Church of Rome, by placing the religious orders, *with all their trumpery*, cowls, hoods, &c., in the Paradise of Fools, and making them the principal objects there.—N.

In Golgotha him dead, who lives in Heav'n;
And they who, to be sure of Paradise,
Dying put on the weeds of Dominic,
Or in Franciscan think to pass disguised:
They pass the planets sev'n, and pass the fix'd,
And that crystalline sphere whose balance weighs
The trepidation talk'd, and that first moved;
And now Saint Peter at Heav'n's wicket seems
To wait them with his keys, and now at foot
Of Heav'n's ascent they lift their feet, when lo,
A violent cross wind from either coast

481–3. *They pass the planets seven:* Our planetary or solar system; *and* beyond this *pass the fixed*, the firmament, or sphere of the fixed stars; *and* beyond this, *that crystalline sphere*—the crystalline Heaven, clear as crystal—to which the Ptolemaic astronomers attributed a sort of libration, or shaking (the *trepidation* so much talked of), to account for (or counterpoise) certain irregularities in the motion of the stars; *and* beyond this, *the first mov'd*, the *primum mobile*, the sphere which was both the first moved and the first mover, communicating its motions to all the lower spheres; and beyond this was the *empyrean Heaven*, the seat of God and the angels.—N.

482. *Crystalline sphere:* The opinions of Pythagoras on the system of the world, with few exceptions were founded in truth; yet they were rejected by Aristotle, and by most succeeding astronomers, down to the time of Copernicus, and in their place was substituted the doctrine of *crystalline spheres*, first taught by Eudoxus, who lived about 370 B. C. According to this system, the heavenly bodies are set like gems in hollow solid orbs, composed of crystal so transparent, that no anterior orb obstructs in the least the view of any of the orbs that lie behind it. The sun and the planets have each its separate orb; but the fixed stars are all set in the same grand orb; and beyond this is another still, the *primum mobile*, which revolves daily from east to west, and carries along with it all the other orbs. Above the whole spreads the *grand empyrean*, or third heavens, the abode of perpetual serenity.

To account for the planetary motions, it was supposed that each of the planetary orbs, as well as that of the sun, has a motion of its own, eastward, while it partakes of the common diurnal motion of the starry sphere. Aristotle taught that these motions are effected by a tutelary genius of each planet, residing in it, and directing its motions, as the mind of man directs its movements.—OLMSTED'S LETTERS ON ASTRONOMY.

484. The poet here turns into ridicule the false assumption that Peter, and those who claim to be his spiritual successors, are exclusively intrusted with the keys of Heaven.

Blows them transverse ten thousand leagues awry
Into the devious air; then might ye see
Cowls, hoods, and habits, with their wearers, tost
And flutter'd into rags; then reliques, beads,
Indulgences, dispenses, pardons, bulls,
The sport of winds: all these upwhirl'd aloft
Fly o'er the backside of the world far off
Into a Limbo large and broad, since call'd
The Paradise of Fools, to few unknown
Long after, now unpeopled, and untrod.
All this dark globe the Fiend found as he pass'd,
And long he wander'd, till at last a gleam

488. *Awry:* Aside.

489. *Devious:* Out of the way, remote.

489. *Then might ye see:* That is, if you had been there; or, the expression simply means, *then might be seen.*

490–496. Ludicrous sentiments are unnatural in an epic poem, because they do not naturally occur while one is composing it; and hence (as Dr. Beattie remarks), the humorous description of the Limbo of Vanity, however just as an allegory, however poignant as a satire, ought not to have obtained a place in Paradise Lost. Such a thing might suit the volatile genius of Ariosto and his followers, but is quite unworthy of the sober and well-principled disciple of Homer and Virgil.

493. *Sport:* Virg. Æn. vi. 75, "Ludibria ventis."

494. The "*world*" here mentioned is not our earth, but the hollow, opaque sphere outside of the starry heavens (422–425).

495. The word *Limbo* (from the Latin *limbus*, a *hem* or *edge*) is a region which was supposed by some of the school theologians to lie on the edge or neighbourhood of Hell. This served as a receptacle for the souls of just men, who were not admitted into Purgatory or Heaven. Such were, according to some Christian writers, the patriarchs, and other pious ancients, who died before the birth of Christ; hence, the Limbo was called the *Limbus Patrum.* These, it was believed, would be liberated at Christ's second coming, and admitted to the privileges of the blessed in Heaven.

Dante has fixed his Limbo, in which the distinguished spirits of antiquity are confined, as the outermost of the circles of his Hell. The use which Milton has made of the same superstitious belief is seen in this passage.—BRANDE.

499. *Till at last a gleam, &c.:* Satan, after having long wandered upon the surface or outermost wall of the organized universe, discovers, at last, a wide gap in it, which led into the creation, and is described as the opening

Of dawning light turn'd thitherward in haste
His travell'd steps: far distant he descries
Ascending by degrees magnificent
Up to the wall of Heav'n a structure high;
At top whereof, but far more rich, appear'd
The work as of a kingly palace gate,
With frontispiece of diamond and gold
Embellish'd: thick with sparkling orient gems
The portal shone, inimitable on earth
By model, or by shading pencil drawn.
The stairs were such as whereon Jacob saw
Angels ascending and descending, bands
Of guardians bright, when he from Esau fled
To Padan-Aram, in the field of Luz
Dreaming by night under the open sky,
And waking cry'd, This is the gate of Heav'n.
Each stair mysteriously was meant, nor stood
There always, but drawn up to Heav'n sometimes
Viewless: and underneath a bright sea flow'd
Of jasper, or of liquid pearl, whereon
Who after came from earth, sailing arrived,
Wafted by Angels, or flew o'er the lake
Rapt in a chariot drawn by fiery steeds.
The stairs were then let down, whether to dare
The Fiend by easy 'scent, or aggravate
His sad exclusion from the doors of bliss:
Direct against which open'd from beneath,
Just o'er the blissful seat of Paradise,

through which the angels pass to and fro into the lower world, upon their errands to mankind.—A.

506–7. These lines are an imitation of Ovid, Met. ii. 1:

"Regia solis erat sublimibus alta columnis,
Clara micante auro, flammasque imitante pyropo."

510. *Stairs:* See Gen. xxviii. 11–17.

516. Each stair (the stairs line 510) was designed for some secret purpose.

518. The author, in the "Argument" of this Book, explains the sea to mean, *the water above the firmament.*

A passage down to th' Earth, a passage wide,
Wider by far than that of after-times
Over mount Sion, and, though that were large,
Over the Promised Land, to God so dear,
By which, to visit oft those happy tribes,
On high behests his Angels to and fro
Pass'd frequent, and his eye with choice regard
From Paneas the fount of Jordan's flood
To Beërsaba, where the Holy Land
Borders on Egypt and th' Arabian shore.
So wide the op'ning seem'd, where bounds were set
To darkness, such as bound the ocean wave.
Satan from hence, now on the lower stair
That scaled by steps of gold to Heaven gate,
Looks down with wonder at the sudden view
Of all this world at once. As when a scout
Through dark and desert ways with peril gone
All night, at last by break of cheerful dawn
Obtains the brow of some high-climbing hill,
Which to his eye discovers unaware
The goodly prospect of some foreign land
First seen, or some renown'd metropolis
With glist'ring spires and pinnacles adorn'd,
Which now the rising Sun gilds with his beams:
Such wonder seized, though after Heaven seen,
The Spirit malign, but much more envy seized,

534. After *regard*, supply the words "passed frequent."

535. *Paneas:* The modern name, Banias. It was once called Cæsarea-Philippi, and is securely embosomed among mountains, being at the head of one of the principal branches of the Jordan.

542. *Looks down, &c.:* His sitting upon the brink of this passage, and taking a survey of the whole face of nature, that appeared to him new and fresh in all its beauties, with the simile illustrating this circumstance, fills the mind of the reader with as surprising and glorious an idea as any that arises in the whole poem. He looks down into that vast hollow of the universe with the eye (or, as Milton calls it in his First Book), with the ken, of an angel. He surveys all the wonders in this immense amphitheatre, that lie between both the poles of Heaven, and takes in, at one view, the whole round of the creation.—A.

At sight of all this world beheld so fair.
Round he surveys (and well might, where he stood
So high above the circling canopy
Of Night's extended shade) from eastern point
Of Libra to the fleecy star that bears
Andromeda far off Atlantic seas
Beyond th' horizon; then from pole to pole
He views in breadth, and without longer pause
Down right into the world's first region throws

555–561. Satan is here represented as taking a view of the whole creation from east to west, and then from north to south; but poetry delights to say the most common things in an uncommon manner. *He surveys from eastern point of Libra:* One of the twelve signs, exactly opposite to *Aries*, to *the fleecy star*, Aries or the Ram—that is, from east to west; for when Libra rises in the east Aries sets in the western horizon. Aries is said *to bear Andromeda*, because that constellation, represented as a woman, is placed just over Aries, and, therefore, when Aries sets he seems to bear Andromeda *far off Atlantic seas*, the great western ocean, *beyond th' horizon. Then from pole to pole he views in breadth:* That is, from north to south; and that is said to be *in breadth*, because the ancients knowing more of the earth from east to west than from north to south, and so, having a much greater journey one way than the other, one was called length, or longitude, the other breadth, or latitude.—N.

555–568, &c. The verse in this exquisitely-moulded passage, says Hazlitt, floats up and down as if itself had wings. The sound of Milton's lines is moulded often into the expression of the sentiment, almost of the very image. They rise or fall, pause, or hurry rapidly on, with exquisite art, but without the least trick or affectation, as the occasion seems to require. See a beautiful instance, Book I. 732–747; 762–787.

562–4. Satan, having surveyed the whole creation, *without longer pause*, throws himself into it, and is described as making two different motions. At first he drops down perpendicularly some way into it, *down right*, &c., and afterwards *winds his oblique way*, turns and winds this way and that in order to espy the seat of man; for though in 527 it is said that the passage was *just over Paradise*, yet it is evident that Satan did not know it. The air is compared to *marble* for its clearness and whiteness, without any regard to its hardness. The Latin word *marmor*, marble, is derived from a Greek word that signifies to shine and glisten. Virgil uses the expression of the *marble sea*, and Shakspeare speaks of the *marble air*. It is common with the ancients, and with those who write in the spirit and manner of the ancients, in their metaphors and similes, if they agree in the main circumstances, to have no regard to lesser particulars.—N.

His flight precipitant, and winds with ease
Through the pure marble air his oblique way
Amongst innumerable stars, that shone
Stars distant, but nigh hand seem'd other worlds;
Or other worlds they seem'd, or happy isles,
Like those Hesperian gardens famed of old,
Fortunate fields, and groves, and flow'ry vales,
Thrice happy isles; but who dwelt happy there
He stay'd not to inquire: above them all
The golden Sun, in splendour likest Heav'n,
Allur'd his eye: thither his course he bends
Through the calm firmament (but up or down,
By centre, or eccentric, hard to tell,
Or longitude) where the great luminary
Aloof the vulgar constellations thick,
That from his lordly eye keep distance due,
Dispenses light from far; they as they move
Their starry dance in numbers that compute
Days, months, and years, tow'rds his all-cheering lamp
Turn swift their various motions, or are turn'd
By his magnetic beam, that gently warms
The universe, and to each inward part
With gentle penetration, though unseen,
Shoots invisible virtue ev'n to the deep;

563. *Winds with ease, &c.:* His flight between the several worlds that shined on every side of him, with the particular description of the sun, are set forth in all the wantoness of a luxuriant imagination.—A.

565–6. *Shone stars, &c.:* Appeared to be stars.

568. *Hesperian gardens:* Some have located these on the *Cape Verd* Islands; others on Bissagos, a little above *Sierra Leone.*

574–6. *But up or down, &c.:* Satan had now passed the fixed stars, and was directing his course towards the sun; but it is *hard to tell*, says the poet, whether his course was *up* or *down*, that is, *north* or *south* (ix. 78; x. 675), or whether it was by *centre or eccentric*, towards the centre or from the centre, it not being determined whether the sun is the centre of the world or not; or whether it was by *longitude*, that is, in length, east or west, as appears from IV. 539; VII. 373.—N.

577. *Aloof:* Apart from.

580. *Numbers:* Measures.

So wondrously was set his station bright.
There lands the Fiend, a spot like which perhaps
Astronomer in the Sun's lucent orb
Through his glazed optic tube yet never saw.
The place he found beyond expression bright,
Compar'd with aught on earth, metal or stone;
Not all parts like, but all alike inform'd
With radiant light, as glowing iron with fire;
If metal, part seem'd gold, part silver clear;
If stone, carbuncle most, or chrysolite,
Ruby or topaz, to the twelve that shone
In Aaron's breast-plate, and a stone besides
Imagined rather oft than elsewhere seen,
That stone, or like to that which here below
Philosophers in vain so long have sought;
In vain, though by their pow'rful art they bind
Volatile Hermes, and call up unbound
In various shapes old Proteus from the sea,

590. The spots in the sun are visible with a telescope; but astronomer perhaps never saw, "*through his glazed optic tube*," such a spot as Satan, now he was on the sun's orb. The poet mentions this glass the oftener in honor of Galileo, whom he means here by the astronomer.—N.

593. *Informed:* Inwrought.

597. *To:* It means, and so on, *up to* the twelve, or, including all the twelve.

600. *Stone:* A stone, or substance which the alchemists endeavoured to prepare, by a mixture of which with the common metals they hoped to convert them into gold.

603. *Volatile Hermes:* Hermes is the Greek name for Mercury, who possessed a winged cap and sandals, which enabled him to pass rapidly from one part of space to another. While the poet evidently *alludes* to this fabulous being, he seems to speak of the metal, called mercury, or quicksilver, which is volatile, or rises into the air, by the application of intense heat. We know that the alchemists made great use of this metal in their vain endeavours to manufacture a "philosopher's stone," such as they desired. The binding spoken of may refer to the amalgams which they formed with it.

604. *Proteus*, a deified mortal (according to the old Grecian mythology), a sooth-saying and wonder-working old man of the sea, who fed the phocæ of Neptune in the Ægean Sea, and was said by wandering mariners to sun himself with his sea-calves, and to sleep at mid-day on the desert island of Pharos,

Drain'd through a limbec to his native form.
What wonder then if fields and regions here
Breathe forth Elixir pure, and rivers run
Potable gold, when with one virtuous touch
Th' arch-chemic Sun, so far from us remote,
Produces with terrestrial humour mix'd
Here in the dark so many precious things
Of colour glorious and effect so rare?
Here matter new to gaze the Devil met

and elsewhere. He prophesied only when compelled by force and art. He tried every means to elude those who consulted him, and changed himself, after the manner of the sea-gods, into every shape; into beasts, trees, serpents, and even into fire and water. But whoever boldly *held him fast* received a revelation of whatever he wished to know, whether past, present, or future (Odyssey iv. 351). Any one who hastily changes his principles is, from this old sea-god, called a *Proteus*.—ENCYCLOP. AMER.

From the variety of shapes which this god was accustomed to assume and lay aside, Milton alludes to him, in order to illustrate the various changes to which substances were subjected in the *limbec* (alembic), or still, of the industrious alchemist. Possibly sea-water, which is a compound of many constituents, was one of those substances.

The passage then means (as Newton observes), Though by their powerful art they bind and fix quicksilver, and change their matter (a representative of which Proteus has been supposed to be) unbound, unfixed, into as many various shapes as Proteus, till it be reduced at last, by draining through their stills, to its first original form. To *bind* or *fix*, is to render a substance incapable of being volatilized by heat. So the alchemists understood the term.

606. *What wonder, &c.:* And if alchemists can do so much, what wonder then if the sun itself is the true philosopher's stone, the grand elixir, and rivers of liquid gold; when the sun, the chief of alchemists, though at so great a distance, can perform such wonders upon earth, and produce so many precious things? The thought of making the sun the chief alchemist, seems to be taken from Shakspeare's King John, Act iii.

> "To solemnize this day, the glorious sun
> Stays in his course and plays the alchemist,
> Turning with splendour of his precious eye
> The meagre cloddy earth to glittering gold."

N.

606. *there:* In the sun, which he was speaking of.

607. *Elixir pure:* Elixir vitæ, a medicine for perpetuating life, was also an earnest object of pursuit with the alchemists.

608. *Potable:* Drinkable. *Virtuous:* Efficacious.

Undazzled; far and wide his eye commands;
For sight no obstacle found here, nor shade,
But all sunshine, as when his beams at noon
Culminate from th' equator, as they now
Shot upward still direct, whence no way round
Shadow from body opaque can fall; and th' air,
No where so clear, sharpen'd his visual ray
To objects distant far, whereby he soon
Saw within ken a glorious Angel stand,
The same whom John saw also in the Sun.
His back was turn'd, but not his brightness hid:
Of beaming sunny rays a golden tiar
Circled his head, nor less his locks behind
Illustrious on his shoulders fledge with wings
Lay waving round. On some great charge employ'd
He seem'd, or fix'd in cogitation deep.
Glad was the Spirit impure, as now in hope
To find who might direct his wand'ring flight
To Paradise, the happy seat of Man,
His journey's end, and our beginning woe.
But first he casts to change his proper shape,

616–17. There was no shadow, just as there is none at our equator when the sun culminates, is at its highest point, is directly overhead, and sends down his rays from the celestial equator. *As they now*: For as much as, &c.

621–44. The figures introduced in this passage have, says Hazlitt, all the elegance and precision of a Greek statue; glossy and impurpled, tinged with golden light, and musical as the strings of Memnon's harp!

623. See Rev. xix. 17, "And I saw an angel standing in the sun."

625. *Tiar*: Coronet, or cap.

627. *Illustrious*: Lustrous, glossy. *Fledge*: Furnished.

634. *Casts to change, &c.*: That is, meditates to change his shape. His shape, speech, and behaviour, upon his transforming himself into an angel of light, are touched with exquisite beauty. The poet's thought of directing Satan to the sun, which, in the vulgar opinion of mankind, is the most conspicuous part of the creation, and the placing in it an angel, is a circumstance very finely contrived, and the more adjusted to a poetical probability, as it was a received doctrine among the most famous philosophers that every orb had its intelligent beings; and as an apostle, in sacred writ, is said to have seen an angel in the sun.—A.

Which else might work him danger or delay:
And now a stripling Cherub he appears,
Not of the prime, yet such as in his face
Youth smiled celestial, and to ev'ry limb
Suitable grace diffused, so well he feign'd:
Under a coronet his flowing hair
In curls on either cheek play'd; wings he wore
Of many a colour'd plume, sprinkled with gold;
His habit fit for speed succinct, and held
Before his decent steps a silver wand.
He drew not nigh unheard: the Angel bright,
Ere he drew nigh, his radiant visage turn'd,
Admonish'd by his ear, and straight was known
Th' Arch-Angel Uriel, one of the seven
Who in God's presence, nearest to his throne,
Stand ready at command, and are his eyes
That run through all the Heav'ns, or down to th' Earth
Bear his swift errands over moist and dry,
O'er sea and land: him Satan thus accosts:
Uriel, for thou of those sev'n Spirits that stand
In sight of God's high throne, gloriously bright,
The first art wont his great authentic will
Interpreter through highest Heav'n to bring,
Where all his sons thy embassy attend;
And here art likeliest, by Supreme decree,

637. *Prime:* Earliest age.

643. *Habit:* Dress. As it is contrary to the manner of Milton to put clothes upon angels, the habit here spoken of may denote the *wings*, and in that case the word *succinct* cannot bear its usual signification of girded, but the metaphorical sense of prepared, ready for action.

644. *Decent:* Graceful. We are reminded of those lines in Horace Ode iv. book i.:

Junctæque Nymphis Gratiæ *decentes*
Alterno terram quatiunt pede; . . . .

650. See Zech. iv. 10; Tobit xii. 15; Rev. i. 4; v. 6; viii. 2.

654. *Uriel:* The meaning of this Hebrew name is, *God is my light.* Hence, with great propriety, the station assigned him is the sun. The Jews supposed that there were seven principal angels who led the heavenly hosts.

Like honour to obtain, and as his eye
To visit oft this new creation round;
Unspeakable desire to see, and know
All these his wondrous works, but chiefly Man,
His chief delight and favour; him for whom
All these his works so wondrous he ordain'd,
Hath brought me from the choirs of Cherubim
Alone thus wand'ring. Brightest Seraph, tell
In which of all these shining orbs hath Man
His fixed seat, or fixed seat hath none,
But all these shining orbs his choice to dwell;
That I may find him, and with secret gaze
Or open admiration him behold,
On whom the great Creator hath bestow'd
Worlds, and on whom hath all these graces pour'd;
That both in him and all things, as is meet,
The Universal Maker we may praise,
Who justly hath driv'n out his rebel foes
To deepest Hell; and to repair that loss
Created this new happy race of Men
To serve him better: wise are all his ways.
  So spake the false Dissembler unperceived;
For neither Man nor Angel can discern
Hypocrisy, the only evil that walks
Invisible, except to God alone,
By his permissive will, thro' Heav'n and Earth:
And oft though Wisdom wake, Suspicion sleeps
At Wisdom's gate, and to Simplicity
Resigns her charge, while Goodness thinks no ill
Where no ill seems: which now for once beguiled
Uriel, though regent of the Sun, and held
The sharpest sighted Spirit of all in Heav'n;

664. *Delight and favour:* Object of delight and favour.

686–89. *Suspicion sleeps, &c.:* There is not in my opinion a nobler sentiment, or one more poetically expressed, in the whole poem. What great art has the poet shown in taking off the dryness of a mere moral sentence by throwing it into the form of a short and beautiful allegory!—T.

690. *Held:* Considered.

Who to the fraudulent impostor foul
In his uprightness answer thus return'd:
Fair Angel, thy desire, which tends to know
The works of God, thereby to glorify
The great Work-Master, leads to no excess
That reaches blame, but rather merits praise
The more it seems excess, that led thee hither
From thy empyreal mansion thus alone,
To witness with thine eyes what some perhaps
Contented with report hear only in Heav'n:
For wonderful indeed are all his works,
Pleasant to know, and worthiest to be all
Had in remembrance always with delight:
But what created mind can comprehend
Their number, or the wisdom infinite
That brought them forth, but hid their causes deep?
I saw when at his word the formless mass,
This world's material mould, came to a heap:
Confusion heard his voice, and wild Uproar
Stood ruled, stood vast Infinitude confined;
Till at his second bidding Darkness fled,
Light shone, and Order from Disorder sprung:
Swift to their sev'ral quarters hasted then
The cumbrous elements, Earth, Flood, Air, Fire;
And this ethereal quintessence of Heav'n
Flew upward, spirited with various forms,
That roll'd orbicular, and turn'd to stars

715. *Cumbrous*, when compared to light.

716. *Quintessence*, literally means the *fifth* or highest essence. The expression *ethereal quintessence* is descriptive of light, as the most subtile form of matter. *Spirited with various forms:* Animated as by a spirit, or conveyed away rapidly, and possessing various forms, &c. The ancients supposed that the stars and heavens were formed out of a fifth essence, and not of the four elements.

718. *I saw:* An allusion to Prov. viii. 22–29. In the answer which the angel returns to the disguised evil spirit, there is such a becoming majesty as is altogether suitable to a superior being. This part of it in which he represents himself as present at the creation is very noble in itself, and not only

Numberless, as thou seest, and how they move:
Each had his place appointed, each his course;
The rest in circuit walls this universe.
Look downward on that globe, whose hither side
With light from hence, though but reflected, shines;
That place is Earth, the seat of Man; that light
His day, which else, as th' other hemisphere,
Night would invade; but there the neighb'ring moon
(So call that opposite fair star) her aid
Timely interposes, and her monthly round
Still ending, still renewing, through mid Heav'n,
With borrow'd light her countenance triform
Hence fills and empties to enlighten th' Earth,
And in her pale dominion checks the night.
That spot to which I point is Paradise,
Adam's abode, those lofty shades his bow'r.
Thy way thou canst not miss, me mine requires.
  Thus said, he turn'd; and Satan bowing low,
As to superior Spirits is wont in Heav'n,
Where honour due and rev'rence none neglects,
Took leave, and tow'rd the coast of earth beneath,
Down from th' ecliptic, sped with hoped success,

proper where it is introduced, but requisite to prepare the reader for what follows in the Seventh Book.—A.

721. *The rest:* The remaining portion of matter (of the "formless mass," line 708), surrounds in an opaque spherical form, as by a wall, the organized universe, thus guarding it against the encroachments of the raging Chaos (line 710). Compare with lines 419–430. But Newton gives another interpretation: These stars are numberless, &c.; and the rest of this fifth essence that is not formed into stars surrounds, and like a wall encloses the universe.

722. *Look downward, &c.:* In this part of the speech Milton points out the Earth with such circumstances that the reader can scarce forbear fancying himself employed in the same distant view of it.—A.

730. *Triform:* There are three principal aspects of the moon; at new moon, a bright semi-circle of light; at the quarter, when a semi-circle is filled with light; at the full moon which forms an entire circle of light. There is an allusion to the goddess Diana, who was called *Triformis*, from her threefold character as goddess of the moon or month, the chase, and the lower regions.

Throws his steep flight in many an aery wheel,
Nor stay'd, till on Niphates' top he lights.

741. *Aery wheel:* Either descriptive of his joyous and sportive state of mind on nearing the object of his long journey, or the speed with which he hastened to consummate his long travel.

742. *Niphates:* A mountain of Armenia, in Asia; near the supposed site, of Paradise.

MILTON'S SATAN.

Wherever Satan appears, he becomes the centre of the scene. Round him, as he lies on the fiery gulf, floating many a rood, the flames seem to do obeisance, even as their red billows break upon his sides. When he rises up into his proper stature, the surrounding hosts of Hell cling to him, like leaves to a tree. When he disturbs the old deep of Chaos, its anarchs, Orcus, Hades, Demogorgon, own a superior. When he stands on Niphates and bespeaks the sun which was once his footstool, Creation becomes silent, to listen to the dread soliloquy. When he enters Eden, a shiver of horror shakes all its roses, and makes the waters of the four rivers to tremble. Even in Heaven, the Mountain of the Congregation in the sides of the north, where he sits, almost mates with the Throne of the Eternal.

Mounted on the night, as on a black charger, carrying all Hell in his breast, and the trail of Heaven's glory on his brow; his eyes, eclipsed suns; his cheeks furrowed not by the traces of tears, but of thunder; his wings, two black forests; his heart, a mount of millstone; armed to the teeth; doubly armed by pride, fury, and despair; lonely as death; hungry as the grave; intrenched in immortality; defiant against every difficulty and danger, does he pass before us, the most tremendous conception in the compass of poetry; the sublimest creation of the mind of man.

Burns, in one of his letters, expresses a resolve to buy a pocket-copy of Milton, and study that noble (?) character, Satan. We cannot join in this opinion entirely, although very characteristic of the author of the "Address to the De'il;" but we would advise our readers, if they wish to see the loftiest genius passing into the highest art; if they wish to see combined in one stupendous figure every species of beauty, deformity, terror, darkness, light, calm, convulsion; the essence of Man, Devil, and Angel, collected into a something distinct from each, and absolutely unique; all the elements of nature ransacked, and all the characters in history analysed, in order to deck that brow with terror, to fill that eye with fire, to clothe that neck with thunder, to harden that heart into stone, to give to that port its pride and to that wing its swiftness, and that glory so terrible to those nostrils snorting with hatred to God and scorn to Man; to buy, beg, or borrow, a copy of

Milton, and study the character of Satan, not like Burns, for its worth
for the very grandeur of its worthlessness. An Italian painter drew
presentation of Lucifer so vivid and glowing, that it left the canvas
came into the painter's soul; in other words, haunted his mind by nigh
day; became palpable to his eye even when he was absent from the pic
produced, at last, a frenzy which ended in death. We might wonder tl
similar effect was not produced upon Milton's mind from the long pre
of his own terrific creation (to be thinking of the Devil for six or ten
together looks like a Satanic possession), were it not that we remembe
mind was more than equal to confront its own workmanship. He
enabled, besides, through his habitual religion, to subdue and master his
of feeling in reference to him.—GILFILLAN.

BOOK IV.

THE ARGUMENT.

SATAN, now in prospect of Eden, and nigh the place where he must now attempt the bold enterprise which he undertook alone against God and Man, falls into many doubts with himself, and many passions, fear, envy, and despair; but at length confirms himself in evil, journeys on to Paradise, whose outward prospect and situation is described, overleaps the bounds, sits in the shape of a cormorant on the Tree of Life, as highest in the garden, to look about him. The garden described; Satan's first sight of Adam and Eve; his wonder at their excellent form and happy state, but with resolution to work their fall; overhears their discourse, thence gathers that the Tree of Knowledge was forbidden them to eat of, under penalty of death; and thereon intends to found his temptation, by seducing them to transgress; then leaves them a while, to know further of their state by some other means. Meanwhile, Uriel, descending on a sunbeam, warns Gabriel, who had in charge the gate of Paradise, that some evil spirit had escaped the deep, and passed at noon by his sphere, in the shape of a good Angel, down to Paradise, discovered after by his furious gestures in the Mount; Gabriel promises to find him ere morning; night coming on, Adam and Eve discourse of going to their rest; their bower described; their evening worship; Gabriel drawing forth his bands of night-watch to walk the round of Paradise, appoints two strong Angels to Adam's bower, lest the evil spirit should be there doing some harm to Adam or Eve sleeping; there they find him at the ear of Eve, tempting her in a dream, and bring him, though unwilling, to Gabriel; by whom questioned, he scornfully answers, prepares resistance but hindered by a sign from Heaven, flies out of Paradise.

INTRODUCTORY REMARKS.

I BELIEVE that this Book is a general favourite with readers: there are parts of it beautiful; but it appears to me far less grand than the Books which precede it. It has, I think, not only less sublimity, but less poetical invention. It required less imagination to describe the garden of Eden than Pandemonium or Chaos. Adam and Eve are—the one noble, the other lovely; but still they are human beings, with human passions.—E. B.

Milton, like Dante, had been unfortunate in ambition and in love. He had survived his health and his sight, the comforts of his home, and the prosperity of his party. Of the great men by whom he had been distinguished, some had been taken away from the evil to come: some had taken into foreign climates their unconquerable hatred of oppression: some were pining in dungeons, and some had poured forth their blood on scaffolds. If ever despondency and asperity could be excused in any man, they might have been excused in Milton; but the strength of his mind overcame every calamity. His temper was serious, perhaps stern; but it was a temper which no sufferings could render sullen or fretful. Such as it was, when, on the eve of great events, he returned from his travels, in the prime of health and manly beauty, loaded with literary distinctions, and glowing with patriotic hopes—such it continued to be—when, after having experienced every calamity which is incident to our nature, old, poor, sightless, and disgraced, he retired to his hovel to die!

Hence it was, that though he wrote the Paradise Lost at a time of life when images of beauty and tenderness are, in general, beginning to fade, even from those minds in which they have not been effaced by anxiety and disappointment, he adorned it with all that is most lovely and delightful in the physical and in the moral world. Neither Theocritus nor Ariosto had a finer, or a more healthful sense of the pleasantness of external objects, or loved better to luxuriate amidst sunbeams and flowers, the songs of nightingales, the juice of summer fruits, and the coolness of shady fountains. His poetry reminds us of the miracles of Alpine scenery: nooks and dells, beautiful as fairy land, are embosomed in its most rugged and gigantic elevations. The roses and myrtles bloom unchilled on the verge of the avalanche.—MACAULAY.

BOOK IV.

O for that warning voice, which he who saw
Th' Apocalypse heard cry in Heav'n aloud,
Then when the Dragon, put to second rout,
Came furious down to be revenged on men,
'Woe to th' inhabitants on earth!' that now,
While time was, our first parents had been warn'd
The coming of their secret foe, and 'scaped,
Haply so 'scaped his mortal snare: for now
Satan, now first inflamed with rage, came down,
The tempter ere th' accuser of mankind,
To wreck on innocent frail man his loss
Of that first battle, and his flight to Hell:
Yet not rejoicing in his speed, though bold
Far off and fearless, nor with cause to boast,
Begins his dire attempt, which nigh the birth
Now rolling, boils in his tumultuous breast,
And, like a dev'lish engine, back recoils
Upon himself: horror and doubt distract
His troubled thoughts, and from the bottom stir

1. The opening of this Book is ingenious and happy. A prominent subject of the Apocalypse of John (Rev. xii. 2), here referred to, is Satan's overthrow, whose first attempts upon Man's purity and happiness form the ground-work of this part of the poem.—S.

11. *Wreck:* Wreak.

13. *In his speed:* In the speed he had employed.

The Hell within him ; for within him Hell
He brings, and round about him ; nor from Hell
One step no more than from himself can fly
By change of place : now Conscience wakes Despair
That slumber'd, wakes the bitter memory
Of what he was, what is, and what must be
Worse ; of worse deeds worse suff'rings must ensue.
Sometimes tow'rds Eden, which now in his view
Lay pleasant, his grieved look he fixes sad ;
Sometimes tow'rds Heav'n and the full-blazing Sun,
Which now sat high in his meridian tow'r :
Then much revolving, thus in sighs began :
O thou that with surpassing glory crown'd,
Look'st from thy sole dominion like the God
Of this new world ; at whose sight all the stars
Hide their diminish'd heads ; to thee I call,
But with no friendly voice, and add thy name,
O Sun, to tell thee how I hate thy beams,
That bring to my remembrance from what state

24. *Memory :* Used in the sense of consideration.

30. *Tow'r :* At noon the sun is lifted up as in a tower. Virgil uses the same figure.—N.

32. *O Thou :* An address is here made to the sun, as the most resplendent object that meets Satan's view, ending in a soliloquy that displays great art, impiety, and wickedness.

In this splendid soliloquy, the hatred of the fiend does not debar him from acknowledging how worthy that luminary is of wonder and admiration.

Rousseau, in his last illness, was heard to ejaculate, "Oh, how beautiful is the sun ! I feel as if he called my soul towards him !" Indeed, the sun is so glorious a body, that it can hardly excite our wonder that, in the more early and ignorant ages, it should have received the honours of deification.

One of the German poets, when about to expire, requested to be raised from his couch in order to take a last look at that glorious luminary : "Oh," said he, with the sublimity of enthusiasm, "if a small part of the Eternal's creation can be so exquisitely beautiful as this, how much more beautiful must be the Eternal himself !"—Bucke.

Oh Thou, &c. : This is one of those magnificent speeches to which no other name can be given. than that it is supereminently Miltonic. This is mainly argumentative sublimity ; in which, I think, he is even still greater than in his splendid and majestic imagery.—E. B.

I fell, how glorious once above thy sphere;
Till pride and worse ambition threw me down
Warring in Heav'n against Heav'n's matchless King:
Ah wherefore! he deserved no such return
From me, whom he created what I was
In that bright eminence, and with his good
Upbraided none; nor was his service hard.
What could be less than to afford him praise,
The easiest recompense, and pay him thanks,
How due! yet all his good proved ill in me,
And wrought but malice; lifted up so high,
I sdeign'd subjection, and thought one step higher
Would set me high'st, and in a moment quit
The debt immense of endless gratitude,
So burdensome still paying, still to owe,
Forgetful what from Him I still received,
And understood not that a grateful mind
By owing owes not, but still pays, at once
Indebted and discharged: what burden then?
O had his pow'rful destiny ordain'd
Me some inferior Angel, I had stood
Then happy; no unbounded hope had raised
Ambition. Yet, why not? some other Pow'r,
As great might have aspired, and me, though mean,

38. *That bring to my remembrance, &c.:* Satan being now within the prospect of Eden, and looking round upon the glories of the creation, is filled with sentiments different from those which he discovered whilst he was in Hell. The place inspires him with thoughts more adapted to it. He reflects upon the happy condition from which he fell, and breaks forth into a speech that is softened with several transient touches of remorse and self-accusation; but, at length, he confirms himself in impenitence, and in his design of drawing back man into his own state of guilt and misery. This conflict of passions is raised with a great deal of art, as the opening of his speech to the sun is very bold and noble.—A.

40. *Pride:* An inordinate self-esteem. *Ambition:* A worse passion, as it prompted him to impious efforts to acquire equal dominion with God.

50. *Sdeign'd:* Disdained, from the Italian *sdegnare.*

55. *And* connects this verb with the verbs in 50

58. *Destiny:* Act of destination.

Drawn to his part; but other Pow'rs as great
Fell not, but stand unshaken, from within
Or from without, to all temptations arm'd.
Hadst thou the same free will and pow'r to stand?
Thou hadst. Whom hast thou then or what t' accuse,
But Heav'n's free love dealt equally to all?
Be then his love accursed, since love or hate,
To me alike, it deals eternal woe.
Nay, cursed be thou; since against his thy will
Chose freely what it now so justly rues.
Me miserable! which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell; myself am Hell;
And in the lowest deep a lower deep
Still threat'ning to devour me opens wide,
To which the Hell I suffer seems a Heav'n
O then at last relent. Is there no place
Left for repentance, none for pardon left?
None left but by submission; and that word
DISDAIN forbids me, and my dread of shame
Among the Spirits beneath, whom I seduced
With other promises and other vaunts
Than to submit, boasting I could subdue
Th' Omnipotent. Ay me, they little know
How dearly I abide that boast so vain,
Under what torments inwardly I groan,

75. *Myself am Hell, &c.*: An example of Hyperbole. Hyperboles are of two kinds; either such as are employed in description, or such as are suggested by the warmth of passion; for if the imagination has a tendency to magnify its objects beyond their natural proportion, passion possesses this tendency in a vastly stronger degree; and, therefore, not only excuses the most daring figures, but very often renders them natural and just. All passions, without exception, love, terror, amazement, indignation, anger, and even grief, throw the mind into confusion, aggravate their objects, and, of course, prompt a hyperbolical style. Hence, the following sentiments of Satan in Milton, as strongly as they are described, contain nothing but what is natural and proper, exhibiting the picture of a mind agitated with rage and despair.—BLAIR.

81. *That word* (submission).

While they adore me on the throne of Hell,
With diadem and sceptre high advanced,
The lower still I fall, only supreme
In misery! such joy ambition finds.
But say I could repent, and could obtain
By act of grace my former state, how soon
Would highth recall high thoughts, how soon unsay
What feign'd submission swore! ease would recant
Vows made in pain, as violent and void;
For never can true reconcilement grow
Where wounds of deadly hate have pierced so deep
Which would but lead me to a worse relapse,
And heavier fall: so should I purchase dear
Short intermission bought with double smart.
This knows my Punisher: therefore, as far
From granting he, as I from begging peace.
All hope excluded thus, behold, instead
Of us outcast, exiled, his new delight,
Mankind created, and for him this world.
So farewell hope, and with hope farewell fear,
Farewell remorse: all good to me is lost:
Evil be thou my good; by thee at least
Divided empire with Heav'n's King I hold,
By thee, and more than half perhaps will reign;
As Man ere long, and this new world shall know.
  Thus while he spake, each passion dimm'd his face;
Thrice changed with pale, ire, envy, and despair;
Which marr'd his borrow'd visage, and betray'd
Him counterfeit, if any eye beheld.

110–12. The meaning is: Evil be thou my source of happiness; by means of thee I hold at least divided empire, &c.; by thee (I repeat), and (hereafter) will reign, perhaps, more than half, by adding Earth to my empire.

114. *Thus while he spake, &c.:* The above speech is, perhaps, the finest that is ascribed to Satan in the whole poem. The evil spirit afterwards proceeds to make his discoveries concerning our first parents, and to learn after what manner they may be best attacked.—A. *Each passion*, namely, *ire*, *envy*, and *despair*, dimmed his face, and changed it into an intense *paleness*. To *change with*, is an idiom of Latin and Greek writers.

For heav'nly minds from such distempers foul
Are ever clear. Whereof he soon aware,
Each perturbation smooth'd with outward calm,
Artificer of fraud; and was the first
That practised falsehood under saintly show,
Deep malice to conceal, couch'd with revenge:
Yet not enough had practised to deceive
Uriel once warn'd; whose eye pursued him down
The way he went, and on th' Assyrian mount
Saw him disfigured more than could befall
Spirit of happy sort; his gestures fierce
He mark'd and mad demeanour, then alone,
As he supposed, all unobserved, unseen.
So on he fares, and to the border comes
Of Eden, where delicious Paradise,
Now nearer, crowns with her inclosure green,
As with a rural mound, the champaign head
Of a steep wilderness, whose hairy sides
With thicket overgrown, grotesque and wild,
Access deny'd; and over head up grew,

123. *Couch'd:* Lying close.

126. Milton places Eden in Assyria (210, 285), and Niphates was in the neighbourhood of Eden, III. 742; IV. 27.

131. *Fares:* Goes, travels.

132. Satan has now arrived at the border of Eden, where he has a nearer prospect of Paradise, which the poet represents as situated in a *champaign* (level) country, upon the top of a steep hill, called the Mount of Paradise. The sides of this hill were overgrown with thickets and bushes, so as not to be passable; and overhead, above these, on the sides of the hill, likewise, grew the loftiest trees, and as they ascended in ranks, shade above shade, they formed a kind of natural theatre, the rows of trees rising one above another in the same manner as the benches in the theatres and places of public shows. And yet higher than the highest of these trees grew up the *verdurous* (verdant) wall of Paradise, a green enclosure like a rural mound—like a bank set with a hedge; but this hedge grew not up so high as to hinder Adam's *prospect into* (view of) the neighbouring country below (*nether empire*). Above this hedge, or green *wall*, grew a *circling row* of the finest fruit trees; and the only entrance into Paradise was a gate on the eastern side.—N.

Insuperable height of loftiest shade,
Cedar, and pine, and fir, and branching palm;
A sylvan scene; and as the ranks ascend
Shade above shade, a woody theatre
Of stateliest view. Yet higher than their tops
The verdurous wall of Paradise up sprung;
Which to our gen'ral sire gave prospect large
Into his nether empire neighb'ring round:
And higher than that wall a circling row
Of goodliest trees loaden with fairest fruit,
Blossoms and fruits at once of golden hue,
Appear'd with gay enamel'd colours mix'd:
On which the Sun more glad impress'd his beams
Than in fair ev'ning cloud, or humid bow,
When God hath show'r'd the earth: so lovely seem'd
That landskip: and of pure now purer air
Meets his approach, and to the heart inspires
Vernal delight and joy, able to drive
All sadness but despair: now gentle gales,
Fanning their odorif'rous wings, dispense
Native perfumes, and whisper whence they stole

140. *A sylvan scene:* We are reminded of the beautiful lines of Virgil, Æn. i. 164:

"Tum silvis scena coruscis
Desuper, horrentique atrum nemus imminet umbra."

148. *Fruits:* It would accord better with V. 341; IV. 249, 422; VII. 324; VIII. 307, to read *fruit*. The singular is used to denote hanging fruit, the plural gathered.

153. *Landskip:* The originals from which Milton has borrowed in describing this *landscape*, are the gardens of Alcinous, and the shady grotto of Calypso, by Homer; the garden of Paradise, by Ariosto; of Armida, by Tasso; and of Venus, by Marino; and of the Bower of Bliss, by Spenser; but competent judges affirm that the copy greatly transcends in beauty the originals.

158. This fine passage is taken from as fine a one in Shakspeare's Twelfth Night:

"..... like the sweet south
That breathes upon a bank of violets,
Stealing and giving odour."

Those balmy spoils. As when to them who sail
Beyond the Cape of Hope, and now are past
Mozambique, off at sea north-east winds blow
Sabean odours from the spicy shore
Of Araby the Blest; with such delay
Well pleased they slack their course, and many a league
Cheer'd with the grateful smell old Ocean smiles:
So entertain'd those odorous sweets the Fiend
Who came their bane, though with them better pleased
Than Asmodëus with the fishy fume
That drove him, though enamour'd, from the spouse
Of Tobit's son, and with a vengeance sent
From Media post to Egypt, there fast bound.
  Now to th' ascent of that steep savage hill
Satan had journey'd on, pensive and slow;
But further way found none, so thick intwined,
As one continued brake, the undergrowth
Of shrubs and tangling bushes had perplex'd
All path of man or beast that pass'd that way:
One gate there only was, and that look'd east
On th' other side; which when th' arch-felon saw,
Due entrance he disdain'd, and in contempt,

This expression of the air's stealing and dispersing the sweets of flowers, is very common in the best Italian poets.—N.

162. *Sabean odours:* In Ovington's voyage to Surat (1696), is the following passage, p. 55: "We were pleased with the prospect of this island, because we had been long strangers to such a sight; and it gratified us with the fragrant smells which were wafted from the shore, from whence, at three leagues' distance, we scented the odours of flowers and fresh herbs; and, what is very observable, when, after a tedious stretch at sea, we have deemed ourselves to be near land by our observation and course, our smell in dark and misty weather has outdone the acuteness of our sight, and we have discovered land by the fresh smells, before we discovered it with our eyes."

Sabean, from Saba, a city and country of Arabia Felix, celebrated for its frankincense.

168. *Asmodeus:* The Jewish name of an evil spirit; the demon of vanity or of dress.

170. *Tobit's son:* See the Book of Tobit, in the Apocrypha, or Kitto's Bib. Cyclop. Art. Tobit, where the incidents adverted to are set forth.

At one slight bound high overleap'd all bound
Of hill or highest wall, and sheer within
Lights on his feet. As when a prowling wolf,
Whom hunger drives to seek new haunt for prey,
Watching where shepherds pen their flocks at eve
In hurdled cots amid the field secure,
Leaps o'er the fence with ease into the fold:
Or as a thief bent to unhoard the cash
Of some rich burgher, whose substantial doors,
Cross-barr'd and bolted fast, fear no assault,
In at the window climbs, or o'er the tiles:
So clomb this first grand thief into God's fold;
So since into his church lewd hirelings climb.
Thence up he flew, and on the tree of life,
The middle tree and highest there that grew,
Sat like a cormorant; yet not true life

181. *At one slight bound, &c.:* His bounding over the walls of Paradise; his sitting in the shape of a cormorant upon the tree of life, which stood in the centre of it, and overtopped all the other trees of the garden; his alighting among the herd of animals, which are so beautifully represented as playing about Adam and Eve; together with his transforming himself into different shapes, in order to hear their conversation, are circumstances that give an agreeable surprise to the reader, and are devised with great art, to connect that series of adventures in which the poet has engaged this artificer of fraud.—A.

182. *Sheer:* At once.

183–88. The comparison of Satan to a wolf, and to a thief, is derived from John x. 1.

192. *Clomb:* Climbed.

193. *Lewd*: This word, in the time of Milton, was used in a wider sense than at present, to signify profane, impious, wicked, as well as wanton I. 490; VI. 182.

196. *Sat like a cormorant:* The thought of Satan's transformation into a cormorant, and placing himself on the tree of life, seems raised upon that passage in the Iliad, where two deities are described as perching on the top of an oak in the shape of vultures.—A.

The cormorant is a voracious sea-bird. Dr. Geo. Campbell remarks that if for cormorant Milton had said "bird of prey," which would have equally suited both the meaning and the measure, the image would have been weaker than by this *specification*. The more general the terms are, the picture is the weaker; the more special they are, it is the brighter.

Thereby regain'd, but sat devising death
To them who lived; nor on the virtue thought
Of that life-giving plant, but only used
For prospect, what well used had been the pledge
Of immortality. So little knows
Any, but God alone, to value right
The good before him, but perverts best things
To worst abuse, or to their meanest use.
Beneath him, with new wonder, now he views
To all delight of human sense exposed
In narrow room Nature's whole wealth, yea more,
A Heav'n on Earth: for blissful Paradise
Of God the garden was, by him in th' east
Of Eden planted; Eden stretch'd her line

207–8. In reading the poet's exquisite description of the residence fitted up for our first parents, it is a natural inquiry, How did he proceed in forming it? What was the mental process by which he elaborated so beautiful a description, for he writes only from imagination?

The steps by which he must have proceeded in creating his imaginary garden, are thus felicitously described by Dugald Stewart (Works, vol. i. 360). When he first proposed to himself that subject of description, it is reasonable to suppose that a variety of the most striking scenes, which he had seen, crowded into his mind. The association of ideas suggested them, and the power of conception placed each of them before him with all its beauties and imperfections. In every natural scene, if we destine it for any particular purpose, there are defects and redundancies which art may sometimes, but cannot always, correct. But the power of imagination is unlimited. She can create and annihilate; and dispose, at pleasure, her woods, her rocks, and her rivers. Milton, accordingly, would not copy his Eden from any one scene, but would select from each the features which were most eminently beautiful. The power of abstraction enabled him to make the separation, and taste directed him in the selection. Thus he was furnished with his materials; by a skilful combination of which, he has created a landscape, more perfect, probably, in all its parts, than was ever realized in nature, and, certainly, very different from anything which England exhibited at the period when he wrote. It is a curious remark of Mr. Walpole, that Milton's Eden is free from the defects of the old English garden, and is imagined on the same principles which it was reserved for the present age to carry into existence.

For a similar account of the above process, the reader may consult Upham's Mental Philosophy, vol. i. pp. 388–9.

From Auran eastward to the royal tow'rs
Of great Seleucia, built by Grecian kings,
Or where the sons of Eden long before
Dwelt in Telassar. In this pleasant soil
His far more pleasant garden God ordain'd;
Out of the fertile ground he caused to grow
All trees of noblest kind for sight, smell, taste;
And all amid them stood the tree of life,
High eminent, blooming ambrosial fruit
Of vegetable gold; and next to life,
Our death, the tree of knowledge, grew fast by,
Knowledge of good bought dear by knowing ill.
Southward through Eden went a river large,
Nor changed his course, but thro' the shaggy hill
Pass'd underneath ingulf'd; for God had thrown
That mountain as his garden mould high raised
Upon the rapid current, which thro' veins
Of porous earth with kindly thirst up drawn,
Rose a fresh fountain, and with many a rill
Water'd the garden: thence united fell
Down the steep glade, and met the nether flood,
Which from his darksome passage now appears,
And now divided into four main streams,

211. *Auran:* Or Hauran, a region of Syria south of Damascus, mentioned in Ezek. xlvii. 16, 18. Under the Romans it was called Auranitis.

212. *Seleucia:* On the bank of the Tigris, forty-five miles north of ancient Babylon. It was built by Seleucus, one of Alexander's generals, and was the capital of the Macedonian conquests in Upper Asia.

214. *Telassar:* A country adjacent to Assyria, Is. xxxvii. 12.

219. *Blooming ambrosial fruit:* Producing fruit which is delightful both to the taste and smell; from *ambrosia*, a name for the food on which the gods were fabled to subsist, and to which, along with nectar, they were believed to owe their immortality.

233. Compare Gen. ii. 10. It is conjectured by Newton, that the river formed by the combined waters of the Tigris and Euphrates, passed through the garden; that this river was parted into four other main streams or rivers, two above the garden, namely, Euphrates and Tigris before their junction, and two below the garden, the river separating into the rivers Euphrates and Tigris, called, in the time of Moses, Pison and Gihon.

Runs diverse, wand'ring many a famous realm
And country, whereof here needs no account;
But rather to tell how, if Art could tell,
How from that sapphire fount the crisped brooks,
Rolling on orient pearl and sands of gold,
With mazy error under pendent shades
Ran nectar, visiting each plant, and fed
Flow'rs, worthy of Paradise, which not nice Art
In beds and curious knots, but Nature boon
Pour'd forth profuse on hill, and dale, and plain,
Both where the morning Sun first warmly smote
The open field, and where the unpierced shade
Imbrown'd the noontide bow'rs. Thus was this place
A happy rural seat of various view;
Groves whose rich trees wept od'rous gums and balm,
Others whose fruit burnish'd with golden rind
Hung amiable, Hesperian fables true,
If true, here only, and of delicious taste;

234. *Wandering:* Travelling over in no direct course.

237. *Crisped:* Curling, or rippling. 238. *Orient:* Glittering.

239. *Pendent:* Impending, overhanging.

242. *Boon:* Bountiful.

246. *Imbrown'd:* Darkened.

248. *Wept:* A beautiful personification. Compare Ovid, Met. x. 500.

250–51. *Hesperian fables true, if true, here only:* Dr. Pierce would include these words in a parenthesis, to avoid the objection of Dr. Bentley, that the poets represented the Hesperian apples of solid gold, and, consequently, they could not be of *delicious taste. Fables:* Stories, as in XI. 11. What is said of the Hesperian gardens, is true here only; if all is not pure invention, this garden is meant; and, moreover, these fruits have a delicious taste, while those had none.—N.

The legends concerning these gardens, are quite various. Kitto, in a recent work, has shown that they originated, probably, in the traditions which had been handed down concerning Paradise, from the earliest ages, corrupted and modified, of course, as might be expected.

Of the garden of the Hesperides (says he) we read, that being situated at the extreme limit of the then known Africa, it was said to have been shut in by Atlas on every side by lofty mountains, on account of an ancient oracle that a son of the Deity would, at a certain time, arrive, open a way of access

Betwixt them lawns, or level downs, and flocks
Grazing the tender herb, were interposed,
Or palmy hillock; or the flow'ry lap
Of some irriguous valley spread her store,
Flow'rs of all hue, and without thorn the rose:
Another side, umbrageous grots and caves
Of cool recess, o'er which the mantling vine
Lays forth her purple grape, and gently creeps
Luxuriant: mean while murm'ring waters fall
Down the slope hills, dispersed, or in a lake,
That to the fringed bank with myrtle crown'd
Her crystal mirror holds, unite their streams.

thither, and carry off the golden apples which hung on a mysterious tree in the midst of the garden. Having procured access to the garden, the hero destroyed the watchful serpent that kept the tree, and gathered the apples. Here we have a strange mixture of the internal and external incidents of Paradise, the ideas of the primeval people viewing from without the Eden from which they were excluded, and coveting its golden fruits, mixed up with those which belong properly to the fall, the serpent, and the tree of life, or of the tree of knowledge—for in these old traditions the trees are not so well distinguished as in the Mosaic account. In this legend of Hercules the idea seems to be, that the access to the tree of life is impossible, till the Son of God opens the way, and overcomes the serpent, by whom that access is prevented.

It deserves remark also, that in most of those accounts of the dragon or serpent, whom the heathen regarded as the source of evil, and which could be vanquished only by the Son of God in human form, he is called Typhon or Python, a word which signifies "to over-persuade, to deceive." Now this very name Pitho, or Python, designates the great deceiver of mankind. When the damsel at Philippi is said (Acts xvi. 16) to have been possessed by "a spirit of divination," it is called in the original "a spirit of Python;" manifestly showing that the pagan Python was and could be no other than "that Old Serpent, called the Devil and Satan, which deceiveth the whole world." Rev. xii. 9.

255. *Irriguous:* Watered.

256. *Without thorn, &c.:* Thorns and thistles were not brought forth until the curse was denounced for the sin of man.

257. *Another side* (was) *umbrageous, &c.:* That is, on another side were umbrageous (shady) grots, &c.

261–63. *The waters fall dispersed*, or unite their streams in a lake, that presents her clear looking-glass, holds her crystal mirror, to the fringed

The birds their choir apply; airs, vernal airs,
Breathing the smell of field and grove, attune
The trembling leaves, while universal Pan,
Knit with the Graces and the Hours in dance,
Led on th' eternal spring. Not that fair field
Of Enna, where Prosérpine gath'ring flow'rs,
Herself a fairer flow'r by gloomy Dis
Was gather'd, which cost Ceres all that pain
To seek her through the world, nor that sweet grove
Of Daphne by Orontes, and th' inspired

bank crowned with myrtle. It is usual with the poets (as here and in III. 359) to personify lakes and rivers.—N.

265. *Attune:* Make musical.

266–67. *While universal Pan, &c.:* That is, while universal Nature, linked with the graceful seasons, danced a perpetual round, and throughout the Earth, yet unpolluted, led eternal spring. All the poets favour the idea of the world's creation in the spring. Georg. ii. 338; Ovid. Met. i. 107.—H.

Pan: The name signifies *the whole* or *all*, this mythological god being considered the god of all the natural world. He was the god of shepherds. The woods and mountains of Arcadia, in Greece, were sacred to him.

The *Graces*, in classical mythology, were three beautiful sisters, companions of Venus. They presided over scenes of gaiety and amusement and are regarded as a personification of all that is beautiful in the physical and social world.

The *Hours* were at first guardian goddesses of the three seasons into which the ancient Greeks divided the year; afterwards the hours of the day were committed to their charge. In the moral world, they became the appointed guardians of law, justice, and peace, which are the producers of order and harmony among men.

Enna: A Sicilian city, the principal site of the worship of Ceres, the goddess of grain and harvests. Her daughter Proserpine, while sporting in the fertile fields of Enna, with the ocean-nymphs, was stretching forth her hand to lay hold of a narcissus of great size and beauty, having a hundred flowers growing from a single root, when, suddenly, the earth opened, the god of the infernal world—*Dis* or *Pluto*, by name—ascended in a golden chariot, and carried off the terrified goddess, to be the mistress of his dominions. Her mother, ignorant of the mode of her abduction, or place of her abode, wandered in frantic grief over the earth in pursuit of her, until she inquired of the god *Helius* (the Sun), who gave her the information sought.

273–74. *Daphne:* A beautiful grove of cypresses and bay-trees, five miles from Antioch, in Syria, and near the river Orontes. It received freshness

Castalian spring, might with this Paradise
Of Eden strive; nor that Nysæian isle
Girt with the river Triton, where old Cham,
Whom Gentiles Ammon call and Lybian Jove,
Hid Amalthea and her florid son
Young Bacchus from his step-dame Rhea's eye;
Nor where Abassin kings their issue guard,
Mount Amara, though this by some supposed
True Paradise under the Ethiop line
By Nilus' head, inclosed with shining rock,
A whole day's journey high, but wide remote
From this Assyrian garden, where the Fiend
Saw undelighted all delight, all kind
Of living creatures, new to sight, and strange.

and beauty from a number of fountains which it contained; and thus became a favourite resort for the citizens of Antioch.

The *Castalian spring*, on Mount Parnassus, was used for purposes of divination by the priestess of Apollo. There was another fountain of the same name near Daphne, which, as the story is, gave to those who drank its waters, a knowledge of futurity. To this the poet may refer.

275–79. *Cham*, or Ham, son of Noah, called by the Gentiles *Ammon*, or *Hammon*, was a name given to Jupiter as worshipped in Lybia; it is derived from a Greek word signifying *sand*.

Amalthea was a beautiful maiden, of whom he became enamoured, which event awakened the jealousy of Rhea. The isle to which Amalthea and her son Bacchus were conveyed, is called *Nysæan* from Nysæus, a surname of Bacchus; it is formed by the river *Triton*, and is described as possessing verdant meads, abundant springs, all sorts of trees and flowers, which ever resounded with the melody of birds.

281. *Amara*, or Amhara, the highest portion of the Abassin (Abyssin, or Abyssinian) country. Its kings there placed their children for safe keeping. The mount is said to have been inclosed with alabaster rocks, and to have required a day to ascend it.

287. *Two of far nobler shape:* The description of Adam and Eve, as they first appeared to Satan, is exquisitely drawn, and sufficient to make the fallen angel gaze upon them with all that astonishment, and those emotions of envy which are attributed to him.—A.

Dr. Thomas Reid has well observed upon this passage, that the great poet derives the beauty of the first pair in Paradise from those expressions of moral and intellectual qualities which appeared in their outward form and demeanour.

Two of far nobler shape erect and tall,
Godlike erect, with native honour clad
In naked majesty seem'd lords of all,
And worthy seem'd; for in their looks divine
The image of their glorious Maker shone,
Truth, wisdom, sanctitude severe and pure,
(Severe but in true filial freedom placed),
Whence true authority in men; though both
Not equal, as their sex not equal seem'd:
For contemplation he and valour form'd;
For softness she and sweet attractive grace;
He for God only, she for God in him:
His fair large front and eye sublime, declared
Absolute rule; and hyacinthine locks
Round from his parted forelock manly hung
Clust'ring, but not beneath his shoulders broad:
She, as a veil down to the slender waist,
Her unadorned golden tresses wore
Dishevell'd, but in wanton ringlets waved
As the vine curls her tendrils; which imply'd
Subjection, but required with gentle sway,
And by her yielded, by him best received;
Yielded with coy submission, modest pride,

299. *For God in him:* Or, as some more justly would write it "for God *and* him." Compare 440; X. 150, and 1 Cor. xi. 7.

302. *Hyacinthine locks:* Dark brown.

303. It is remarkable that no beard is given to Adam. The poet must have judged him more comely without one; or his ideas may have been guided by the great Italian painters, who always represent Adam without a beard.

305. *Golden tresses:* Tresses of a golden hue. The beautiful women of antiquity are generally described as having locks of this colour. The goddess of beauty is hence styled by Horace and Virgil the golden Venus. Milton's taste was conformed to that of the ancients; and besides, it is said that his wife had golden hair, whom, therefore, he may have designed to compliment by forming Eve like her in this respect, which is the more probable, if it is certain (as Newton affirms) that he drew the portrait of Adam not without regard to his own person, of which he had no mean opinion.

307. *Which implied, &c.:* Compare 1 Cor. xi.

And sweet reluctant amorous delay.
Nor those mysterious parts were then conceal'd;
Then was not guilty shame, dishonest shame
Of Nature's works; honour dishonourable,
Sin-bred, how have ye troubled all mankind
With shows instead, mere shows of seeming pure,
And banish'd from man's life his happiest life,
Simplicity and spotless innocence!
So pass'd they naked on, nor shunn'd the sight
Of God or Angel, for they thought no ill.
So hand in hand they pass'd, the loveliest pair
That ever since in love's embraces met;
Adam the goodliest man of men since born
His sons; the fairest of her daughters Eve.
Under a tuft of shade that on a green
Stood whispering soft, by a fresh fountain side
They sat them down; and after no more toil
Of their sweet gard'ning labour than sufficed
To recommend cool Zephyr, and made ease
More easy, wholesome thirst and appetite
More grateful, to their supper-fruits they fell,

314. *Honour dishonourable:* An allusion to 1 Cor. xii. 23. The honour bestowed by dress is really a dishonour, being a memorial of the fall of our first parents, and of our own depravity.

315. *Ye:* Newton prefers to read *you*, on the ground that the address is made to shame only.

323–24. These lines are an example of the solecism, and, strictly interpreted, would mean that Adam was one of his own sons, and Eve one of her own daughters; an evident absurdity. But the mode of expression resembles that which is often found in Latin and Greek authors, when they use the superlative for the comparative degree. It only means that Adam was the goodliest man when compared with his sons, and that Eve was fairer than any of her daughters. Achilles is by Homer said to be "the most short-lived of others," and Nireus to have been "the most elegant of the other Grecians;" and Diana is said, by one of the poets, to be "the most beautiful of her attendants," that is, more beautiful than any of her attendants.

327. *They sat them down, &c.:* There is a fine spirit of poetry in the lines that follow, wherein they are described as sitting on a bed of flowers by the side of a fountain, amidst a mixed assembly of animals.—A.

Sat is used for *seated*.

Nectarine fruits which the compliant boughs
Yielded them, side-long as they sat recline
On the soft downy bank damask'd with flow'rs.
The savoury pulp they chew, and in the rind
Still as they thirsted scoop the brimming stream;
Nor gentle purpose, nor endearing smiles
Wanted, nor youthful dalliance as beseems
Fair couple link'd in happy nuptial league,
Alone as they. About them frisking play'd
All beasts of th' earth, since wild, and of all chase
In wood or wilderness, forest or den:
Sporting the lion ramp'd, and in his paw
Dandled the kid; bears, tigers, ounces, pards,
Gambol'd before them; th' unwieldly elephant,
To make them mirth, used all his might, and wreath'd
His lithe proboscis; close the serpent sly
Insinuating, wove with Gordian twine
His braided train, and of his fatal guile
Gave proof unheeded; others on the grass
Couch'd, and now fill'd with pasture, gazing sat,
Or bedward ruminating; for the Sun,

332. *Compliant:* Bending. 333. *Recline:* In a leaning posture.

334. *Damasked:* Variegated.

341. *Chase:* Chased—those taken in hunting.

341. *Ramped:* Frolicked. 347. *Lithe:* Flexible.

348. *Insinuating:* Creeping or winding in.

348. *Gordian twine*, or twisting. An allusion is here made to the famous knot of Gordius, a Phrygian king. The knot which tied the yoke of his chariot to the draught tree was made in so artful a manner, that the ends of the cord could not be perceived. This circumstance gave rise to a report that the empire of Asia was promised by the oracle to the man who could untie the Gordian knot. Alexander, in passing Gordium, cut the knot with his sword, and by that act claimed his right to universal authority.

Braided train: In other editions, *breaded;* interwoven or twisted tail.

351. *Couch'd:* Lay. This word is placed in such a manner as to require resting of the voice upon it, and thus to make it doubly expressive. It is not common to have the rest occur, as here, on the first syllable of the line.

352. *Bedward ruminating:* Chewing the cud before going to rest.—HUME.

Declined, was hasting now with prone career
To th' ocean isles, and in th' ascending scale
Of Heav'n the stars that usher ev'ning rose:
When Satan still in gaze, as first he stood,
Scarce thus at length fail'd speech recover'd sad:
O Hell! what do mine eyes with grief behold!
Into our room of bliss thus high advanced
Creatures of other mould, earth-born perhaps,
Not Spirits, yet to heav'nly Spirits bright
Little inferior; whom my thoughts pursue
With wonder, and could love, so lively shines
In them divine resemblance, and such grace
The Hand that form'd them on their shape hath pour'd.
Ah, gentle pair, ye little think how nigh
Your change approaches, when all these delights
Will vanish and deliver ye to woe,
More woe, the more your taste is now of joy!
Happy, but for so happy ill secured
Long to continue, and this high seat your Heav'n
Ill fenced for Heav'n to keep out such a foe
As now is enter'd; yet no purposed foe
To you, whom I could pity thus forlorn
Though I unpitied: League with you I seek,
And mutual amity so strait, so close,

353. *Prone:* Descending.

354. *To the ocean isles:* The islands in the western ocean. That the sun set in the sea and rose out of it again, was an ancient poetic notion, and has become part of the phraseology of poetry. *And in ascending scale of Heaven:* The balance of Heaven, or *Libra*, is one of the twelve signs; and when the sun is in that sign, as he is at the autumnal equinox, the days and nights are equal, as if weighed in a balance:

"*Libra* dici somnique pares ubi fecerit horas."
VIRG. Georg. i. 208.

And hence our author seems to have borrowed his metaphor of the *scales* of Heaven, weighing night and day, the one ascending as the other sinks.—N.

357. With difficulty, and not till after a long time, he recovered the power of speech, which had failed him, through astonishment and sadness in view of Adam and Eve.

362. Ps. viii. 5; Heb. ii. 7.

That I with you must dwell, or you with me
Henceforth. My dwelling haply may not please,
Like this fair Paradise, your sense; yet such
Accept your Maker's work; he gave it me,
Which I as freely give: Hell shall unfold,
To entertain you two, her widest gates,
And send forth all her kings; there will be room,
Not like these narrow limits, to receive
Your num'rous offspring; if no better place,
Thank him who puts me loath to this revenge
On you who wrong me not, for him who wrong'd.
And should I at your harmless innocence
Melt, as I do, yet public reason just,
Honour and empire with revenge enlarged,
By conqu'ring this new world, compels me now
To do what else, though damn'd, I should abhor.
  So spake the Fiend, and with necessity,
The tyrant's plea, excused his dev'lish deeds.
Then from his lofty stand on that high tree
Down he alights among the sportful herd
Of those four-footed kinds, himself now one,
Now other, as their shape served best his end
Nearer to view his prey, and unespy'd
To mark what of their state he more might learn
By word or action mark'd; about them round
A lion now he stalks with fiery glare;
Then as a tiger, who by chance hath spy'd
In some purlieu two gentle fawns at play,

386. *Loath:* Reluctant.

389–94. *Public reason* is pleaded in justification of his diabolical and cruel operations; that reason consisting in a regard to *honour*, and the enlargement of his empire under the influence of revenge. *Necessity* is by Milton called the *tyrant's plea*, probably with a view, as Newton thinks, to his own times, particularly to the plea for ship-money.

395. *High tree:* The tree of life (196) on which he had been standing for some time. He is properly described as assuming the form of the lion and the tiger; while the innocent Adam and Eve, destined to be his *prey*, are compared fitly to *two gentle fawns*.

404. *Purlieu* (*pur*, pure, *lieu*, place) place free (from trees); a limited

Straight couches close, then rising changes oft
His couchant watch, as one who chose his ground
Whence rushing he might surest seize them both
Griped in each paw: when Adam, first of men
To first of women Eve, thus moving speech,
Turn'd him all ear to hear new utt'rance flow:
Sole partner, and sole part, of all these joys,
Dearer thyself than all; needs must the Pow'r
That made us, and for us this ample world,
Be infinitely good, and of his good
As liberal and free as infinite;
That raised us from the dust, and placed us here
In all this happiness, who at his hand
Have nothing merited, nor can perform
Aught whereof he hath need; he who requires
From us no other service than to keep
This one, this easy charge, of all the trees
In Paradise that bear delicious fruit

space. This word was *originally* applied to that part of a royal forest which had been severed from the rest, and made pure, or free from the forest or game laws.

406. *Couchant:* Reclining.

409. *Speech:* The speeches of these first two lovers flow equally from passion and sincerity. The professions they make to one another are full of warmth, but at the same time founded upon truth. In a word, they are the gallantries of Paradise.—A.

411. *Sole part, of all, &c.: Of*, here (as frequently in Milton), signifies *among*. The sense is: among all these joys thou *alone* art my partner, and (what is more) thou alone art part of me, as in 487:

> "*Part* of my soul I seek thee, and thee claim
> My other half."

PEARCE.

421. *Easy charge:* It was very natural for Adam to enter upon this topic, and it was one that Satan was most interested in hearing him discuss. Gen. ii. 16; i. 28.

422. *In Paradise, &c.:* There is scarce a speech of Adam or Eve in the whole poem wherein the sentiments and allusions are not taken from this their delightful habitation. The reader, during their whole course of action, always finds himself in the walks of Paradise. In short, as the critics have

So various, not to taste that only tree
Of knowledge, planted by the tree of life;
So near grows death to life, whate'er death is,
Some dreadful thing no doubt; for well thou know'st
God hath pronounced it death to taste that tree,
The only sign of our obedience left
Among so many signs of pow'r and rule
Conferr'd upon us, and dominion giv'n
Over all other creatures that possess
Earth, air, and sea. Then let us not think hard
One easy prohibition, who enjoy
Free leave so large to all things else, and choice
Unlimited of manifold delights:
But let us ever praise him, and extol
His bounty, following our delightful task
To prune these growing plants, and tend these flow'rs;
Which, were it toilsome, yet with thee were sweet.
To whom thus Eve reply'd: O thou for whom
And from whom I was form'd flesh of thy flesh,
And without whom am to no end, my guide
And head, what thou hast said is just and right.
For we to him indeed all praises owe,
And daily thanks; I chiefly who enjoy
So far the happier lot, enjoying thee
Pre-eminent by so much odds, while thou
Like consort to thyself canst no where find.

remarked, that in those poems wherein shepherds are the actors, the thoughts ought always to take a tincture from the woods, fields, and rivers; so we may observe that our first parents seldom lose sight of their happy station in anything they speak or do; their thoughts are always "Paradisaical."—A.

449. *I oft remember:* From this and other passages we learn that Milton considered the period of innocence as covering many days. Compare IV. 639, 680, 712; V. 31, &c.

449. *That day, &c.:* The remaining part of Eve's speech, in which she gives an account of herself upon her first creation, and the manner in which she was brought to Adam, is as beautiful a passage as any in Milton, or perhaps in any other author whatsoever. These passages are all worked off with so much art, that they are capable of pleasing the most delicate reader, without offending the most severe.—A.

That day I oft remember, when from sleep
I first awaked, and found myself reposed
Under a shade on flow'rs, much wond'ring where
And what I was, whence thither brought, and how.
Not distant far from thence a murm'ring sound
Of waters issued from a cave, and spread
Into a liquid plain, then stood unmoved
Pure as th' expanse of Heav'n. I thither went
With unexperienced thought, and laid me down
On the green bank, to look into the clear
Smooth lake, that to me seem'd another sky.
As I bent down to look, just opposite
A shape within the wat'ry gleam appear'd,
Bending to look on me. I started back;
It started back: but pleased I soon return'd;
Pleased it return'd as soon with answ'ring looks
Of sympathy and love: there I had fix'd
Mine eyes till now, and pined with vain desire,
Had not a voice thus warn'd me. What thou seest,
What there thou seest, fair Creature, is thyself;
With thee it came and goes: but follow me,
And I will bring thee where no shadow stays
Thy coming, and thy soft embraces, he
Whose image thou art; him thou shalt enjoy
Inseparably thine: to him shalt bear

450. *Awaked:* As death is often compared to *sleep*, so our coming into life may well be likened to *awaking*. Adam speaks in the same figure, VIII. 253, which passage should be compared with this.—N.

465–6. *There I had fixed my eyes till now, &c.:* A writer in Addison's Spectator rather shrewdly asks, whether there may not be some moral couched under the lines in this connection, where the poet lets us know that the first woman, immediately after her creation, ran to a looking-glass, and became so enamoured of her own face, that she never would have removed to view any of the other works of nature, had she not been led off to a man. The poet seems to have had in view the story of Narcissus in Ovid, Met. iii. 457, but has made a much better one.

470–72. *No shadow* may be considered as included in a parenthesis. The sentence may accordingly be read thus: Where he (no shadow), whose image thou art, awaits thy coming and thy soft embraces.

Multitudes like thyself, and thence be call'd
Mother of Human Race. What could I do
But follow straight, invisibly thus led?
Till I espy'd thee, fair indeed and tall,
Under a platan; yet methought less fair,
Less winning soft, less amiably mild,
Than that smooth wat'ry image. Back I turn'd:
Thou following cry'dst aloud, Return, fair Eve;
Whom fly'st thou? whom thou fly'st, of him thou art;
His flesh, his bone: to give thee being I lent
Out of my side to thee, nearest my heart
Substantial life, to have thee by my side
Henceforth an individual solace dear;
Part of my soul I seek thee, and thee claim
My other half: with that thy gentle hand
Seized mine; I yielded, and from that time see
How beauty is excell'd by manly grace
And wisdom, which alone is truly fair.
So spake our gen'ral mother, and with eyes
Of conjugal attraction unreproved,

478. *Platan:* From a Greek word signifying *broad.* The plane-tree, here described, affords a refreshing and beautiful shade, from the great breadth of its leaves.

487–88. *Part of my soul . . . . my other half:* An imitation of Horace, Od. i. 3, 8, "Animæ dimidium meæ."

490. Eve is not only represented as beautiful, but with conscious beauty. She has a great idea of herself, and there is some difficulty in prevailing on her to quit her own image, the first time she discovers its reflection in the water.—Hazlitt.

492. *So spake our general mother, &c.:* A poet of less judgment and invention than this great author, would have found it very difficult to fill these tender parts of the poem with sentiments proper for a state of innocence; to describe the warmth of love, and the professions of it, without artifice or hyperbole; to make the man speak the most endearing things without descending from his natural dignity, and the woman receiving them without departing from the modesty of her character: in a word, to adjust the prerogatives of wisdom and beauty, and make each appear to the other in its proper force and loveliness. This mutual subordination of the two sexes is wonderfully kept up in the whole poem, as particularly in the preceding speech of Eve, and upon the conclusion of it in the following lines.

BOOK IV.

And meek surrender, half embracing lean'd
On our first father; half her swelling breast
Naked met his under the flowing gold
Of her loose tresses hid: he in delight,
Both of her beauty and submissive charms,
Smiled with superior love, as Jupiter
On Juno smiles when he impregns the clouds
That shed May flow'rs; and press'd her matron lip
With kisses pure. Aside the Devil turn'd
For envy, yet with jealous leer malign
Eyed them askance, and to himself thus 'plain'd:
Sight hateful! sight tormenting! thus these two,
Imparadised in one another's arms,
The happier Eden, shall enjoy their fill
Of bliss on bliss; while I to Hell am thrust,
Where neither joy nor love, but fierce desire,
Among our other torments not the least,
Still unfulfill'd with pain of longing, pines.
Yet let me not forget what I have gain'd
From their own mouths: all is not theirs, it seems;
One fatal tree there stands, of Knowledge call'd,
Forbidden them to taste: Knowledge forbidden?

The poet adds that the devil turned away, with envy at the sight of so much happiness.—A.

499-501. Jupiter and Juno, the principal male and female divinities of the heathen, are regarded sometimes as presiding over atmospheric phenomena, such as rain, wind, &c., and also as representing the productive energies of nature. Their marriage typified the union of Heaven and Earth in the fertilizing rains. The poet here ascribes to them the sending of those rains which produced the flowers of spring. The simile is drawn by Milton from the 14th book of the Iliad, and from the Georgics of Virgil, ii. 335. *Pressed:* That is, Adam pressed her matron (married) lip.

500. *Impregns:* Renders prolific. The word is pronounced *impranes.*

503. *Leer malign:* A malignant, oblique look.

505. *Imparadised:* Enjoying a Paradise, placed in a condition resembling that of Paradise.

509. *Where*, for *where's*. Milton not unfrequently omits the verb *is*, as in VIII. 621.

515. *Knowledge forbidden:* A most artful question from its generality, im-

Suspicious, reasonless. Why should their Lord
Envy them that? Can it be sin to know?
Can it be death? And do they only stand
By ignorance? Is that their happy state,
The proof of their obedience and their faith?
O fair foundation laid whereon to build
Their ruin! Hence I will excite their minds
With more desire to know, and to reject
Envious commands, invented with design
To keep them low whom knowledge might exalt
Equal with Gods: aspiring to be such,
They taste and die. What likelier can ensue?
But first with narrow search I must walk round
This garden, and no corner leave unspy'd:
A chance but chance may lead where I may meet
Some wand'ring Spirit of Heav'n by fountain side,
Or in thick shade retired, from him to draw
What further would be learn'd. Live while ye may,
Yet happy pair; enjoy, till I return,
Short pleasures, for long woes are to succeed.
So saying, his proud step he scornful turn'd,
But with sly circumspection, and began
Thro' wood, thro' waste, o'er hill, o'er dale, his roam.
Meanwhile in utmost longitude, where Heav'n
With earth and ocean meets, the setting Sun

plying, falsely, that some useful knowledge had been forbidden, whereas, as Newton observes, the only knowledge that was prohibited was the knowledge of evil by the commission of it.

530. *A chance, &c.:* Pearce would include in a parenthesis (*but chance*), and thus read the passage: *a chance*, and it can be only *a chance, may lead, &c.* But perhaps it is best to read it without alteration, and interpret it thus:—There is a chance, or possibility, that chance may lead, &c. Chance in the second instance is personified. We apply the word to effects or events that are produced by causes unknown, or by agents not intending to produce them. The word *but* is used improperly for *that*, as in Job xii. 2, "No doubt *but* ye are the people," &c. Addison abounds in the same faulty use of this word, as for example: "There is no question *but* Milton had," &c.

539. *Longitude:* Length or distance, particularly east and west. See note III. 555, 574.

Slowly descended, and with right aspéct
Against the eastern gate of Paradise
Levell'd his ev'ning rays: it was a rock
Of alabaster, piled up to the clouds,
Conspicuous far, winding with one ascent
Accessible from earth, one entrance high;
The rest was craggy cliff, that overhung
Still as it rose, impossible to climb.
Betwixt these rocky pillars Gabriel sat,
Chief of th' angelic guards, awaiting night;
About him exercised heroic games
Th' unarmed youth of Heav'n, but nigh at hand
Celestial armoury, shields, helms, and spears,
Hung high with diamond flaming, and with gold.
Thither came Uriel, gliding through th' even
On a sun-beam, swift as a shooting star

541. *Slowly descended:* This contradicts 353, and therefore, instead of *slowly, lowly* has been substituted by some. Dr. Pearce, however, would retain the present reading, and explains the difficulty by saying, that the sun descended slowly at this time because Uriel, its angel, came on a sunbeam to Paradise (556), and was to return on the same beam, which he could not have done if the sun had moved on with its usual rapidity of course.

541. *With right aspect:* In a position directly facing.

548. *Still as it rose:* More and more as it rose in height.

549. *Gabriel:* One of the archangels (Dan. viii. 9; Luke i.) The name signifies the *strength of God.*

551. *Heroic games:* They watched only at night, and exercised themselves vigorously during the day. So the infernal spirits were engaged, in the absence of Satan, II. 528.

555. *Through the even:* During the last decline of day; or, through the evening sky.

556. *Swift as a shooting star:* See Iliad iv. 74, where the descent of Minerva from Heaven is compared to the same object.

556. *On a sun-beam, &c.:* As Uriel was coming from the sun to the earth, his traveling upon a sun-beam was in the most direct and level course that he could take; for the sun's rays were now pointed right against the eastern gate of Paradise, where Gabriel was sitting, and to whom Uriel was going. The thought of making him glide on a sun-beam, I have been informed, is taken from some capital picture of some great Italian master, where an angel is made to descend in like manner.—N.

In autumn thwarts the night, when vapours fired
Impress the air, and shews the mariner
From what point of his compass to beware
Impetuous winds. He thus began in haste:
  Gabriel, to thee thy course by lot hath giv'n
Charge and strict watch, that to this happy place
No evil thing approach or enter in.
This day at hight of noon came to my sphere
A Spirit, zealous, as he seem'd, to know
More of th' Almighty's works, and chiefly Man,
God's latest image: I described his way
Bent all on speed, and mark'd his aery gait;
But in the mount that lies from Eden north,
Where he first lighted, soon discern'd his looks
Alien from Heav'n, with passions far obscured:
Mine eye pursued him still, but under shade
Lost sight of him. One of the banish'd crew,
I fear, hath ventured from the deep, to raise
New troubles: him thy care must be to find.
  To whom the winged warrior thus return'd:
Uriel, no wonder if thy perfect sight,
Amid the Sun's bright circle, where thou sitt'st,
See far and wide: in at this gate none pass
The vigilance here placed, but such as come

Uriel's gliding down to the earth upon a sun-beam, with the poet's device to make him descend, as well in his return to the sun as in his coming from it, is a prettiness that might have been admired in a little fanciful poet, but seems below the genius of Milton. The description of the host of armed angels walking their nightly round in Paradise, is of another spirit:

"So saying, on he led his radiant files,
Dazzling the moon."—L. 797-98.

as that account of the hymns which our first parents used to hear them sing in these their midnight walks (680–88), is altogether divine, and inexpressibly amusing to the imagination.—A.

557. *Thwarts the night:* Crosses the sky at night.

561–63. Some would include all except the word *Gabriel*, in a parenthesis.

567. The angels were first made in the image of God. See III. *Described:* Observed closely. Some read "descried."

Well known from Heav'n; and since meridian hour
No creature thence: if Spirit of other sort
So minded, have o'erleap'd these earthy bounds
On purpose, hard thou know'st it to exclude
Spiritual substance with corporeal bar.
But if within the circuit of these walks,
In whatsoever shape he lurk, of whom
Thou tell'st, by morrow dawning I shall know.
So promised he; and Uriel to his charge
Return'd on that bright beam, whose point now raised,
Bore him slope downward to the Sun, now fall'n
Beneath th' Azores; whether the prime orb,
Incredible how swift, had thither roll'd
Diurnal, or this less volúbil earth,
By shorter flight to th' east, had left him there
Arraying with reflected purple and gold

590. *Return'd on that bright beam:* Milton supposes that Uriel glides back on the same sun-beam that he came upon; which he considers not as a flowing point of light, but as a continued rod extending from the sun to the earth. The extremity of this luminous rod, while Uriel was discoursing, and the sun gradually descending, must necessarily be raised up higher than when he came upon it, and consequently *bore him slope downward* on his way back again. This has been represented by Addison as a pretty device, but below the genius of Milton (556), to make Uriel *descend*, for the sake of more ease and greater expedition, both in his way *from* the sun, and to the sun again: but Milton had no such device here. He makes Uriel come from the sun, not on a descending but on a *level* ray (541), from the sun's *right aspect* to the east, in the very margin of the horizon. Here is no trick then, nor device; but perhaps a too great desire to show his philosophy, as, in the next lines on this common occasion of the sun's setting, he starts a doubt whether that be produced in the Ptolemaic or Copernican way.—BENTLEY.

592. *Azores:* The western islands in the Atlantic, now belonging to Portugal. The word is here to be pronounced in three syllables. *Prime orb:* The sun, *had rolled thither diurnal*, in a day's time. *Or this less volubil earth:* The second syllable is long; when short, Milton spelled it *voluble*, as in IX. 436. Less voluble, means rolling less. It required less motion for the earth to move from west to east, upon its own axis, according to the system of Copernicus, than for the heavens and heavenly bodies to move from east to west according to the system of Ptolemy. Our author, in like manner, III. 575, questions whether the sun was in the centre of the world or not, so scrupulous was he in declaring for any system of philosophy.—N.

The clouds that on his western throne attend.
Now came still ev'ning on, and twilight grey
Had in her sober liv'ry all things clad;
Silence accompanied: for beast and bird,
They to their grassy couch, these to their nests,
Were slunk, all but the wakeful nightingale:
She all night long her am'rous descant sung:
Silence was pleased. Now glow'd the firmament
With living sapphires: Hesperus, that led
The starry host, rode brightest, till the Moon,
Rising in clouded majesty, at length
Apparent queen, unveil'd her peerless light,
And o'er the dark her silver mantle threw.
When Adam thus to Eve: Fair Consort, th' hour
Of night, and all things now retired to rest,
Mind us of like repose, since God hath set
Labour and rest, as day and night, to men
Successive; and the timely dew of sleep
Now falling, with soft slumb'rous weight inclines
Our eye-lids. Other creatures all day long
Rove idle, unemploy'd, and less need rest;
Man hath his daily work of body or mind

598. This is *the first evening in the poem:* for the action of the preceding books lying out of the sphere of the sun, the time could not be computed. When Satan came first to the earth, and made his famous soliloquy, at the beginning of this book, the sun was *high in his meridian tower;* and this is the evening of that day; and surely there never was a finer evening: words cannot furnish a more charming description.—N.

603. *Descant:* Varied song, or tune.

605. *Hesperus:* The planet Venus, when in the *west*, or, when it is to the earth, an evening star. When in the east, a morning star, it bears the name of *Lucifer*, or *Light-bringer*, because he precedes the sun, and may easily be imagined as introducing the King of Day. See note on IX. 49.

609. *Dark:* Darkness.

610. We have another view of our first parents in their evening discourse, which are full of pleasing images and sentiments suitable to their condition and characters. The speech of Eve, in particular, is dressed up in such soft and natural turn of words and sentiments, as cannot be sufficiently admired.—A.

618. *Work of body or mind, &c.:* In this passage is beautifully asser the true dignity of labour, and the importance of early rising.

Appointed, which declares his dignity,
And the regard of Heav'n on all his ways;
While other animals inactive range;
And of their doings God takes no account.
To-morrow, ere fresh morning streak the east
With first approach of light, we must be ris'n,
And at our pleasant labour, to reform
Yon flow'ry arbours, yonder alleys green,
Our walk at noon, with branches overgrown,
That mock our scant manuring, and require
More hands than ours to lop their wanton growth:
Those blossoms also, and those dropping gums,
That lie bestrown unsightly and unsmooth,
Ask riddance, if we mean to tread with ease;
Meanwhile, as Nature wills, Night bids us rest.
To whom thus Eve, with perfect beauty adorn'd:
My Author and Disposer, what thou bidst,
Unargued, I obey; so God ordains;
God is thy law, thou mine; to know no more
Is woman's happiest knowledge and her praise.
With thee conversing I forget all time;
All seasons and their change, all please alike.
Sweet is the breath of Morn, her rising sweet,

625. *Reform:* Improve.

628. *Manuring:* Cultivation, from the French *manœvre*, to work with hands.

640. *Seasons* of the day are intended, as in VIII. 69; IX. 200.

641–56. Milton has been supposed to have derived many of his ideas respecting landscape from Tasso, Spenser, Ariosto, and Italian romances. But a poet, accustomed to the environs of Ludlow, could want no adventitious aids to form a taste naturally elegant. Nature alone was Milton's book.

After reading Comus, and the pictures in Paradise Lost, how astonished are we at the assertion of Johnson, that Milton viewed nature merely through "the spectacle of books." Mistaking allusion for description, this great moralist imagines Milton to call in learning as a principal, when he calls it in only as an auxiliary.—Bucke.

641–56. The variety of images in this passage is infinitely pleasing; and the *recapitulation* of each particular image, with a little varying of the expression, makes one of the finest turns of words imaginable.—A.

With charm of earliest birds; pleasant the Sun,
When first on this delightful land he spreads
His orient beams, on herb, tree, fruit, and flower,
Glist'ring with dew; fragrant the fertile earth
After soft show'rs; and sweet the coming on
Of grateful ev'ning mild; then silent Night,
With this her solemn bird, and this fair Moon,
And these the gems of Heav'n, her starry train;
But neither breath of Morn, when she ascends
With charm of earliest birds; nor rising Sun
On this delightful land; nor herb, fruit, flower,
Glist'ring with dew; nor fragrance after showers;
Nor grateful ev'ning mild; nor silent Night
With this her solemn bird, nor walk by Moon,
Or glitt'ring star-light, without thee is sweet.
But wherefore all night long shine these? For whom
This glorious sight, when sleep hath shut all eyes?
  To whom our general ancestor reply'd:
Daughter of God and Man, accomplish'd Eve,
These have their course to finish round the earth
By morrow ev'ning, and from land to land
In order, though to nations yet unborn,
Minist'ring light prepared, they set and rise;
Lest total darkness should by night regain
Her old possession, and extinguish life
In nature and all things, which these soft fires
Not only enlighten, but with kindly heat
Of various influence, foment and warm,
Temper or nourish, or in part shed down
Their stellar virtue on all kinds that grow

648. *Solemn bird:* The nightingale.

671. *Their stellar virtue:* As Milton was a universal scholar, he had not a little affectation of showing his learning of all kinds, and makes Adam discourse here somewhat like an adept in astrology, which was too much the philosophy of his own times. What he says afterwards of numberless spiritual creatures walking the earth unseen, and joining in praises to their great Creator, is of a nobler strain, more agreeable to reason and revelation, as well as more pleasing to the imagination, and seems to be an imitation

On earth, made hereby apter to receive
Perfection from the Sun's more potent ray.
These then, though unbeheld in deep of night,
Shine not in vain; nor think, tho' men were none,
That Heav'n would want spectators, God want praise.
Millions of spiritual creatures walk the earth
Unseen, both when we wake and when we sleep;
All these with ceaseless praise his works behold,
Both day and night. How often from the steep
Of echoing hill or thicket have we heard
Celestial voices to the midnight air,
Sole, or responsive each to other's note,
Singing their great Creator! Oft in bands
While they keep watch, or nightly rounding walk
With heav'nly touch of instrumental sounds,
In full harmonic number join'd, their songs
Divide the night, and lift our thoughts to Heav'n.
Thus talking hand in hand alone they pass'd

and improvement of old Hesiod's notion of good geniuses, the guardians of mortal men, clothed with air, wandering over the earth. Hesiod i. 120–125. —N.

674. *Deep of night:* Late hours of night.

677–78. This is an ancient sentiment. Hesiod and Plato frequently allude to the existence of invisible beings. Hesiod represents them as wandering over the earth, keeping account of human actions, both just and unjust. Chrysostom believed that every Christian has a guardian angel. Cardan insists that he was attended by one, as Socrates and Iamblichus, and many others supposed themselves to have been. Hermes, a contemporary with St. Paul (Rom. xv. 14), assigned to every one not only an angel-guardian, but a devil, as a tempter. The late Sir Humphrey Davy firmly believed that there are "thinking beings" nearly surrounding us, and to us invisible. To insist that nothing exists but what the human eye can see, is more worthy the intellect of a Caliban than that of a Milton, a Newton, a La Place, or a Davy.—BUCKE.

A similar expression to "walk the earth," is found in Book VIII. 477, "creep the ground."

683. *Sole:* Alone.

685. *Nightly rounding:* Nightly going round, as a guard.

688. *Divide the night* into watches or periods.

689. *Thus talking, &c.:* Adam and Eve, in the state of innocence, are

On to their blissful bow'r; it was a place
Chosen by the Sov'reign Planter, when he framed
All things to Man's delightful use. The roof
Of thickest covert was inwoven shade
Laurel and myrtle, and what higher grew
Of firm and fragrant leaf: on either side
Acanthus, and each odorous bushy shrub
Fenced up the verdant wall; each beauteous flow'r,
Iris all hues, roses, and jessamine,
Rear'd high their flourish'd heads between, and wrought
Mosaic: underfoot the violet,
Crocus, and hyacinth, with rich inlay
Broider'd the ground, more colour'd than with stone
Of costliest emblem. Other creature here,
Beast, bird, insect, or worm, durst enter none:
Such was their awe of Man. In shadier bower

characters well imagined, and well supported; and the different sentiments arising from difference of sex, are traced out with inimitable delicacy and philosophical truth. After the fall, the poet makes them retain the same characters, without any other change than what the transition from innocence to guilt might be supposed to produce. Adam has still that pre-eminence in dignity, and Eve in loveliness, which we should naturally look for in the father and mother of mankind.—Beattie.

693. *Shade laurel:* Shade of laurel, &c.

698. *Iris all hues:* Of all hues. The name of this flower, *fleur de lis*, or flag-flower, is here called *Iris* from its colours resembling those of the rainbow.

699. *Flourished:* Embellished, beautiful.

700–1. *The violet, &c.:* A copy of Homer's description in Iliad xiv. 347, &c.

702–3. There are several kinds of mosaic, but all of them consist in imbedding fragments of different coloured substances, usually glass or stones, in a cement, so as to produce the effect of a picture. The beautiful chapel of St. Lawrence, in Florence, which contains the tombs of the Medici, has been greatly admired by artists on account of the vast multitude of precious marble, jaspers, agates, avanturines, malachites, &c., applied in mosaic upon its walls.—Ure.

703. *Of costliest emblem:* Emblem here has the Greek sense of *inlay, insertion*, inlaid work, by which mathematical or pictorial figures are produced.

More sacred and sequester'd, though but feign'd,
Pan or Sylvanus never slept, nor Nymph
Nor Faunus haunted. Here, in close recess,
With flowers, garlands, and sweet-smelling herbs,
Espoused Eve deck'd first her nuptial bed,
And heav'nly choirs the hymenean sung,
What day the genial Angel to our sire
Brought her in naked beauty more adorn'd,
More lovely than Pandora, whom the Gods
Endow'd with all their gifts: and O too like
In sad event, when to th' unwiser son
Of Japhet brought by Hermes, she ensnared
Mankind with her fair looks, to be avenged
On him who had stole Jove's authentic fire.
Thus at their shady lodge arrived, both stood,

707. *Pan:* A fabled Grecian divinity, who presided over flocks and herds. *Sylvanus:* A rural Italian God. *Nymph:* In mythology, a goddess of the mountains, forests, meadows, or waters. According to the ancients, all the world was full of nymphs—some terrestrial, others celestial; and these had names assigned to them according to their place of residence, or the parts of the world over which they were supposed to preside.—BRANDE.

708. *Faunus:* Among the Romans, a kind of demi-god, or rural divinity, resembling the Pan, of the Greeks; being possessed, like him, of the power of prophecy. In form he resembled a satyr, being represented as half goat and half man. He sometimes bears the name of *Sylvan*.

714. *Pandora:* In Grecian mythology, the first mortal female, created by Jupiter, for the purpose of punishing Prometheus for stealing fire from Heaven, the *authentic*, or original fire. All the gods vied in making her presents, beauty, eloquence, &c., hence her name, which means *all-gifted;* but Jupiter gave her a box, filled with numberless evils, which she was desired to give to the man who married her. She was conducted by Mercury to Prometheus, who, sensible of the deceit, would not accept the present; bu his brother Epimetheus, not being equally prudent, fell a victim to Pan dora's charms, accepted the box, from which, on its being opened, there issued all the ills and diseases which have since continued to afflict the human race. Hope remained, however, at the bottom of the box, as the only consolation of the troubles of mankind.—BRANDE.

For another version of the story consult Anthon's Class. Dict.

718. The epithet *unwiser*, does not imply that his brother Prometheus was unwise. Milton uses *unwiser* as any Latin author would *imprudentior* for *not so wise as he might have been*.—JORTIN.

Both turn'd, and under open sky adored
The God that made both sky, air, earth, and heav'n,
Which they beheld, the moon's resplendent globe,
And starry pole: Thou also mad'st the night,
Maker omnipotent, and thou the day,
Which we in our appointed work employ'd
Have finish'd, happy in our mutual help
And mutual love, the crown of all our bliss
Ordain'd by thee; and this delicious place
For us too large, where thy abundance wants
Partakers, and uncropt falls to the ground.
But thou hast promised from us two a race
To fill the earth, who shall with us extol
Thy goodness infinite, both when we wake
And when we seek, as now, thy gift of sleep.
This said unanimous, and other rites
Observing none, but adoration pure
Which God likes best, into their inmost bower
Handed they went; and eased the putting off

720–21. *Both stood, both turn'd:* A great admirer of Milton observes, that he sometimes places two monosyllables at the end of the line, stopping at the fourth foot, to adapt the measure of the verse to the sense; and then begins the next line in the same manner, which has a wonderful effect.—N.

720–38. A masterly transition is here made to their evening worship. Dr. Johnson, in his "Life of Milton," has made a gross attack upon the poet for his personal neglect of devotional duties, but the injustice of that attack may be inferred from this passage, as well as from several stanzas at the close of Book X., and at the beginning of Book XI.; but, on this point consult Ivimey's Life of Milton, pp. 286–88.

723. *Moon:* Virg. Æn. vi. 725, "Lucentemque globum lunæ."

724. *Thou also, &c.:* A sudden transition here in the mode of speaking; first, speaking of God, and then suddenly turning the discourse, and speaking to him. A similar transition from the third to the second person may be seen in the hymn to Hercules, Virg. Æn. viii. 291.—N.

736. *Other rites, &c.:* Here, says Thyer, Milton expresses his own favourite notions of devotion, which, it is well known, were very much against anything ceremonial; he was full of the interior of religion, though he little regarded the exterior. This remark is just only in relation to the national church establishment of England, which he held in great disrespect.

739 *Eased:* Being relieved from.

These troublesome disguises which we wear,
Straight side by side were laid; nor turn'd I ween
Adam from his fair spouse, nor Eve the rites
Mysterious of connubial love refused:
Whatever hypocrites austerely talk
Of purity, and place, and innocence,
Defaming as impure what God declares
Pure, and commands to some, leaves free to all.
Our Maker bids increase; who bids abstain
But our Destroyer, foe to God and Man?
Hail wedded Love, mysterious law, true source
Of human offspring, sole propriety
In Paradise of all things common else.
By thee adult'rous lust was driven from men,
Among the bestial herds to range; by thee,
Founded in reason, loyal, just, and pure,
Relations dear, and all the charities
Of father, son, and brother, first were known.
Far be 't, that I should write thee sin or blame,
Or think thee unbefitting holiest place,
Perpetual fountain of domestic sweets,
Whose bed is undefiled and chaste pronounced,

743–750. *Mysterious:* Involving a secret or hidden meaning, being represented by the apostle as emblematic of the spiritual union between Christ and his church, Eph. v. 32.

744. *Whatever hypocrites, &c.:* Our author calls those who, under a notion of greater purity and perfection, deny and forbid marriage, as they do in the Church of Rome, *hypocrites;* and says afterwards (749), that it is the doctrine of our Destroyer, in allusion to that passage of St. Paul in 1 Tim. iv. 1, 2, 3.—N.

751–52. *Sole propriety:* The only property; the only object of which the exclusive possession belonged to themselves. *Of all, &c.: Of,* as elsewhere in this poem, is used in the sense of *among.*

756. *All the charities:* A word used in the Latin signification, and, like *caritates,* comprehends all the endearments of consanguinity and affinity, as in Cicero de Officiis, i. 17, "Cari sunt parentes, cari liberi, propinqui, familiares; sed omnes omnium caritates patria una complexa est."—N.

761. An allusion is made to Heb. xiii. 4. Though this panegyric upon wedded love may be condemned as a digression, yet it can hardly be called

Present, or past, as saints and patriarchs used.
Here Love his golden shafts employs, here lights
His constant lamp, and waves his purple wings,
Reigns here and revels; not in the bought smile
Of harlots, loveless, joyless, unendear'd,
Casual fruition; nor in court-amours,
Mix'd dance, or wanton mask, or midnight ball,
Or serenate, which the starved lover sings
To his proud fair, best quitted with disdain.
These, lull'd by nightingales, embracing, slept,
And on their naked limbs the flow'ry roof
Shower'd roses, which the morn repair'd. Sleep on,
Blest pair! and O yet happiest, if ye seek
No happier state, and know to know no more.
Now had Night measured with her shadowy cone
Half way up hill this vast sublunar vault,

a digression when it grows so naturally out of the subject, and is introduced so properly while the action of the poem is in a manner suspended, and while Adam and Eve are lying down to sleep: and if morality be one great end of poetry, that end cannot be better promoted than by such digressions as this, and that upon hypocrisy at the latter part of the Third Book.—N.

769. *Serenate:* For serenade, from the Italian *serenata*. *Starved:* Chilled with cold, as the serenade is often performed in clear, cold evenings. See Horace, Ode iii. 10: 1; i. 25: 7.

771. *Love:* An allusion to Cupid, the heathen divinity, who is usually represented as a beautiful boy, with bow and arrows, and with wings.

776. *Shadowy cone:* The shadow cast by the earth is a cone (a figure sloping like a sugar loaf), the base of it resting upon that side of the globe where the light of the sun does not fall, and, consequently, when it is night there. This cone, to those who are on the darkened side of the Earth, could it be seen, would mount as the sun fell lower, and be at its utmost height in the vault of their heaven at midnight. The shadowy cone had now arisen half-way to that point; consequently, supposing it to be about the time when the days and nights are of equal length (X. 329) it must be now about nine o'clock, the usual time of the angels' setting guard (779). This is marking the time very poetically.—R.

777. *Sublunar vault:* The shadow of the earth sweeps the whole arch or vault of heaven between the earth and the moon, and extends beyond the orbit of the moon, as appears from the eclipses of the moon, which it occasions.—N.

And from their ivory port the Cherubim
Forth issuing at th' accustom'd hour, stood arm'd
To their night-watches in warlike parade,
When Gabriel to his next in power thus spake:
  Uzziel, half these draw off, and coast the south
With strictest watch; those other wheel the north;
Our circuit meets full west. As flame they part;
Half wheeling to the shield, half to the spear.
From these, two strong and subtle Spirits he call'd
That near him stood, and gave them thus in charge:
  Ithuriel and Zephon, with wing'd speed
Search thro' this garden; leave unsearch'd no nook;
But chiefly where those two fair creatures lodge,
Now laid perhaps asleep, secure of harm.
This evening from the Sun's decline arrived
Who tells of some infernal Spirit seen
Hitherward bent (who could have thought?) escaped
The bars of Hell, on errand bad no doubt:
Such where ye find, seize fast, and hither bring.

778. *Ivory port*, or gate: There is no allusion here to the ivory gate of sleep mentioned by Homer and Virgil, whence false dreams proceeded; for the poet could not intend to insinuate that what he was saying about the angelic guards, was all fiction. As the rock was of alabaster (543), so he makes the gate of ivory. Houses and palaces of ivory are mentioned, as instances of magnificence, in Scripture, as are, likewise, doors of ivory, in Ovid, Met. iv. 185:

"Lemnius extemplo *valvas* patefecit *eburnas*."

N.

782. *Uzziel:* In Hebrew this means "*the strength of God.*"

784. *As flame they part:* A short simile, but expressive of their rapidity of movement, and of the brightness of their armour, at the same time. It is suited to those beings of whom the Scripture says, "*He maketh his angels spirits, and his ministers a flame of fire.*"

785. *Shield* and *spear*, are here elegantly put for left hand and right. The expression may have been borrowed from a phrase in Livy, "*Declinare ad hastam vel ad scutum*," to wheel to the right or left.—HUME.

788. The names of these angels are significant of the offices they performed. *Ithuriel*, in the Hebrew means *the discovery of God*. *Zephon*, signifies *a secret*, or *searcher of hearts*.

So saying, on he led his radiant files,
Dazzling the moon; these to the bower direct,
In search of whom they sought: him there they found,
Squat like a toad, close at the ear of Eve,
Assaying by his devilish art to reach
The organs of her fancy, and with them forge
Illusions as he list, phantasms and dreams;
Or if, inspiring venom, he might taint
Th' animal spirits that from pure blood arise,
Like gentle breaths from rivers pure, thence raise
At least distemper'd, discontented thoughts,
Vain hopes, vain aims, inordinate desires,
Blown up with high conceits, ingendering pride.
Him thus intent Ithuriel with his spear
Touch'd lightly; for no falsehood can endure
Touch of celestial temper, but returns
Of force to its own likeness. Up he starts,
Discover'd and surprised. As when a spark
Lights on a heap of nitrous powder, laid
Fit for the tun some magazine to store
Against a rumour'd war, the smutty grain
With sudden blaze diffused, inflames the air;
So started up in his own shape the Fiend.
Back stept those two fair Angels, half amazed
So sudden to behold the grisly king;

803. *As he list:* As he pleased. 804. *Or if:* Or (assaying) if.

806. *Thence:* That is, by tainting the animal spirits, he might raise bad thoughts and emotions, although they should not lead also to overt transgression.

808. *Squat:* Dr. Campbell remarks that no other word could have so happily expressed the posture, as that which the poet has chosen.

Close at the ear of Eve: Satan's planting himself at the ear of Eve, under the form of a toad, in order to produce vain dreams and imaginations, is a circumstance that gives an agreeable surprise; so his starting up in his own form is wonderfully fine, both in the literal description and in the moral which is concealed under it. His answer (827) upon his being discovered and demanded to give an account of himself, is conformable to the pride and intrepidity of his character.—A.

816. *Tun:* Cask or barrel.

Yet thus, unmoved with fear, accost him soon:
Which of those rebel Spirits, adjudged to Hell,
Com'st thou, escaped thy prison? and transform'd,
Why sat'st thou like an enemy in wait,
Here watching at the head of these that sleep?
Know ye not then, said Satan, fill'd with scorn,
Know ye not me? Ye knew me once no mate
For you; there sitting where ye durst not soar.
Not to know me, argues yourselves unknown,
The lowest of your throng; or if ye know,
Why ask ye, and superfluous begin
Your message, like to end as much in vain?
To whom thus Zephon, answering scorn with scorn,
Think not, revolted Spirit, thy shape the same,
Or undiminish'd brightness, to be known
As when thou stood'st in Heav'n upright and pure;
That glory then, when thou no more wast good,
Departed from thee; and thou resemblest now
Thy sin and place of doom obscure and foul.
But come; for thou, be sure, shalt give account
To him who sent us, whose charge is to keep
This place inviolable, and these from harm.
So spake the Cherub; and his grave rebuke,
Severe in youthful beauty, added grace
Invincible. Abash'd the Devil stood,
And felt how awful goodness is, and saw
Virtue in her shape how lovely; saw and pined
His loss; but chiefly to find here observed
His lustre visibly impair'd; yet seem'd

834. *To whom thus Zephon, &c.:* Zephon's rebuke, with the influence it had on Satan, is exquisitely graceful and moral. Satan is afterwards led away to Gabriel, the chief of the guardian angels, who kept watch in Paradise.—A.

835–36. The meaning seems to be this: Think not, revolted spirit, thy shape (to be) the same, or undiminished (thy) brightness, (so as) to be known (recognised) as when, &c.

844. *Cherub:* A spirit next in order to a seraph.

848. *Pined:* Regretted.

Undaunted. If I must contend, said he,
Best with the best, the sender not the sent,
Or all at once; more glory will be won,
Or less be lost. Thy fear, said Zephon bold,
Will save us trial what the least can do
Single against thee wicked, and thence weak.
The Fiend reply'd not, overcome with rage;
But like a proud steed rein'd, went haughty on,
Champing his iron curb. To strive or fly
He held it vain; awe from above had quell'd
His heart, not else dismay'd. Now drew they nigh
The western point, where those half-rounding guards
Just met, and closing stood in squadron join'd,
Awaiting next command. To whom their chief,
Gabriël from the front, thus call'd aloud:
O friends, I hear the tread of nimble feet
Hasting this way, and now by glimpse discern
Ithuriel and Zephon through the shade,
And with them comes a third of regal port,
But faded splendour wan; who, by his gait
And fierce demeanour, seems the prince of Hell,
Not likely to part hence without contest:
Stand firm, for in his look defiance lours.
He scarce had ended, when those two approach'd,

852. *With the best, &c.:* That is, let me, the best, contend with the best, with the sender, not with the sent.

856. *Thence weak:* This sentiment was, probably, drawn from Prov. xxviii. 1: "The wicked flee when no man pursueth; but the righteous are bold as a lion."

858–61. *Went haughty on:* Satan's disdainful conduct on this occasion, is so remarkable a beauty, that the most ordinary reader cannot but take notice of it. Gabriel's discovering his approach at a distance, is drawn with great strength and liveliness of imagination.

862. *Half-rounding:* Going half round.

865. *Gabriel* is pronounced *here* in three syllables.

866–73. The conference between Gabriel and Satan, abounds with sentiments proper for the occasion, and suitable to the persons of the speakers. —A.

870. *Wan:* A darkish white.

And brief related whom they brought, where found,
How busy'd, in what form and posture couch'd.
To whom with stern regard thus Gabriel spake:
Why hast thou, Satan, broke the bounds prescribed
To thy transgressions, and disturb'd the charge
Of others, who approve not to transgress
By thy example, but have pow'r and right
To question thy bold entrance on this place;
Employ'd it seems to violate sleep, and those
Whose dwelling God hath planted here in bliss?
To whom thus Satan with contemptuous brow:
Gabriel, thou hadst in Heav'n th' esteem of wise,
And such I held thee; but this question ask'd
Puts me in doubt. Lives there who loves his pain?
Who would not, finding way, break loose from Hell,
Though thither doom'd? Thou would'st thyself, no doubt,
And boldly venture to whatever place
Farthest from pain, where thou might'st hope to change
Torment with ease, and soonest recompense
Dole with delight, which in this place I sought;
To thee no reason, who knowest only good,
But evil hast not try'd: and wilt object
His will who bound us? Let him surer bar
His iron gates, if he intends our stay
In that dark durance: thus much what was ask'd.
The rest is true, they found me where they say;

877. *Regard:* Look.

879–80. *Transgressions* and *transgress*, are both used in a physical, and not in a moral sense. The boundaries of Hell were those prescribed to the movements of Satan, and *beyond* these Satan was not legally allowed *to pass;* the holy angels appeared not to pass beyond the limits prescribed for their own motions or excursions.

893. *With ease:* A Latin idiom. The English idiom would be "*for ease.*" The meaning is the same.

894. *Dole:* Grief.

896. *And wilt object:* And wilt thou object, &c. A concise mode of expression similar to "*and know'st for whom,*" II. 730.

899. *Durance:* Imprisonment. *What:* As to what, &c.

But that implies not violence or harm.
  Thus he in scorn. The warlike Angel moved,
Disdainfully, half smiling, thus reply'd:
  O loss of one in Heav'n to judge of wise,
Since Satan fell, whom folly overthrew,
And now returns him from his prison 'scaped,
Gravely in doubt whether to hold them wise
Or not, who ask what boldness brought him hither,
Unlicensed from his bounds in Hell prescribed;
So wise he judges it to fly from pain
However, and to 'scape his punishment.
So judge thou still, presumptuous, till the wrath,
Which thou incurr'st by flying, meet thy flight
Sev'nfold, and scourge that wisdom back to Hell
Which taught thee yet no better, that no pain
Can equal anger infinite provoked.
But wherefore thou alone? Wherefore with thee
Came not all Hell broke loose? Is pain to them
Less pain, less to be fled? or thou than they
Less hardy to endure? Courageous Chief,
The first in flight from pain, hadst thou alleged
To thy deserted host this cause of flight,
Thou surely hadst not come sole fugitive.
  To which the Fiend thus answer'd, frowning stern:
Not that I less endure, or shrink from pain,
Insulting Angel: well thou know'st I stood
Thy fiercest, when in battle to thy aid
The blasting volley'd thunder made all speed,
And seconded thy else not dreaded spear.
But still thy words at random, as before,
Argue thy inexperience what behoves
From hard essays and ill successes past,
A faithful leader, not to hazard all
Through ways of danger by himself untry'd:

904. *Of wise:* Of what is wise.

927. *Fiercest:* Greatest fierceness—the adjective for a substantive.

931. *Inexperience:* Want of knowledge.

I therefore, I alone first undertook
To wing the desolate abyss, and spy
This new-created world, whereof in Hell
Fame is not silent, here in hope to find
Better abode, and my afflicted Pow'rs
To settle here on earth, or in mid-air;
Though for possession put to try once more
What thou and thy gay legions dare against;
Whose easier bus'ness were to serve their Lord
High up in Heav'n, with songs to hymn his throne,
And practised distances to cringe, not fight.
  To whom the warrior Angel soon reply'd:
To say and straight unsay, pretending first
Wise to fly pain, professing next the spy,
Argues no leader, but a liar traced,
Satan, and couldst thou faithful add? O name,
O sacred name of faithfulness profaned!
Faithful to whom? to thy rebellious crew?
Army of Fiends, fit body to fit head.
Was this your discipline and faith engaged,
Your military obedience, to dissolve
Allegiance to th' acknowledged Pow'r Supreme?
And thou, sly hypocrite, who now wouldst seem
Patron of liberty, who more than thou
Once fawn'd, and cringed, and servilely adored
Heav'n's awful Monarch? wherefore but in hope
To dispossess him, and thyself to reign?
But mark what I arreed thee now, Avaunt;
Fly thither whence thou fledst: if from this hour
Within these hallow'd limits thou appear,
Back to th' infernal pit I drag thee chain'd,
And seal thee so, as henceforth not to scorn

945. *And*: "With" is understood.

962. *Arreed*: Advise, or award.

965. *I drag*, for I will drag. The present is often thus used for the future, to indicate the certainty of the execution of the threat. Compare v. xx. 3.

The facile gates of Hell too slightly barr'd.
So threaten'd he; but Satan to no threats
Gave heed, but, waxing more in rage, reply'd:
Then when I am thy captive, talk of chains,
Proud limitary Cherub; but ere then
Far heavier load thyself expect to feel
From my prevailing arm, though Heav'n's King
Ride on thy wings, and thou with thy compeers,
Used to the yoke, draw'st his triumphant wheels
In progress through the road of Heav'n star-paved.
While thus he spake, th' angelic squadron bright
Turn'd fiery red, sharp'ning in mooned horns
Their phalanx, and began to hem him round
With ported spears, as thick as when a field
Of Ceres ripe for harvest waving bends
Her bearded grove of ears, which way the wind
Sways them; the careful plowman doubting stands,
Lest on the threshing-floor his hopeful sheaves
Prove chaff. On th' other side Satan, alarm'd,
Collecting all his might, dilated stood,
Like Teneriff or Atlas, unremoved:
His stature reach'd the sky, and on his crest

967. *Facile:* Easy.

971. *Limitary*: A scornful expression as here used by Satan, taunting him with being placed at the limit as a guard, as if it was a very subordinate occupation. The epithet was suggested by what the angel said, 964.

974. *Wings:* Imagery drawn from Ps. xviii. 10–12: "He rode upon a cherub, and did fly." See Ezek. i., x., xi.

978. *Mooned horns:* Horns like the moon.

980. *Ported spears:* Spears carried with points towards him.

986–87. *Dilated stood:* The word *dilated* expresses very strongly the attitude of an eager and undaunted combatant, whose fury not only seems to erect and enlarge his stature, but expands, as it were, his whole frame, and extends every limb. The use of the word *unremov'd* for immovable, is very poetical, and corresponds with *conjugal attraction unreprov'd* (492).—THYER.

987. With more fitness is this comparison employed here than a similar one by Virgil in relation to Æneas, Æn. xii. 701.

988. *His stature, &c.*; Imagery derived from Homer's Discord, Iliad iv. 445, and Virgil's Fame, Æn. iv. 177:

"Ingrediturque solo, et caput inter nubila condit."

Sat horror plumed; nor wanted in his grasp
What seem'd both spear and shield. Now dreadful deeds
Might have ensued, nor only Paradise
In this commotion, but the starry cope
Of Heav'n perhaps, or all the elements
At least had gone to wrack, disturb'd and torn
With violence of this conflict, had not soon
Th' Eternal to prevent such horrid fray,
Hung forth in Heav'n his golden scales, yet seen

989. *Sat horror plumed:* Horror is personified, and is made the plume of his helmet. How much nobler an idea is this than the horses' tails, and sphinxes, and dragons, on the helmets of the ancient heroes, or even than the Chimæra vomiting flames, on the crest of Turnus, Æn. vii. 785.—N.

992. *Cope:* Arch, or concave.

994. *Collecting all his might:* Satan clothing himself with terror when he prepares for the combat, is truly sublime, and, at least, equal to Homer's description of Discord, celebrated by Longinus, or to that of Fame, in Virgil, who are both represented with their feet standing on the earth and their heads reaching above the clouds. It may here be remarked, that Milton is everywhere full of hints, and sometimes literal translations, taken from the greatest of the Greek and Latin poets.—A.

997. *Scales:* The breaking off of the combat between Gabriel and Satan by the hanging out of the golden scales in heaven, is a refinement upon Homer's thought, who tells us that before the battle between Hector and Achilles, Jupiter weighed the event of it in a pair of scales. Book xxii.

> "Jove lifts the golden balances, that show
> The fates of mortal men and things below;
> Here each contending hero's lot he tries,
> And weighs, with equal hand, their destinies.
> Low sinks the scale surcharged with Hector's fate;
> Heavy with death it sinks, and hell receives the weight."

Virgil, before the last decisive combat, describes Jupiter in the same manner, as weighing the fates of Turnus and Æneas. Milton, though he fetched this beautiful circumstance from the Iliad and Æneid, does not only insert it as a poetical embellishment, like the authors above-mentioned, but makes an artful use of it for the proper carrying on of his story, and for the breaking off of the combat between the two warriors, who were upon the point of engaging. To this we may further add, that Milton is the more justified in this passage, as we find the same noble allegory in holy writ, where a wicked prince, some few hours before he was assaulted and slain, is said to have been "weighed in the scales and to have been found wanting."—A.

Further illustrations may be found in Job xxviii.; xxxvii.; Is. xl.; 1 Sam ii. 3; Prov. xvi. 2.

Betwixt Astrea and the Scorpion sign,
Wherein all things created first he weigh'd,
The pendulous round earth with balanced air
In counterpoise, now ponders all events,
Battles, and realms: in these he put two weights,
The sequel each of parting and of fight;
The latter quick up flew, and kick'd the beam;
Which Gabriel spying, thus bespake the Fiend:
  Satan, I know thy strength, and thou know'st mine;
Neither our own, but giv'n. What folly then
To boast what arms can do? since thine no more
Than Heav'n permits, nor mine, though doubled now
To trample thee as mire: for proof look up,
And read thy lot in yon celestial sign,
Where thou art weigh'd, and shewn how light, how weak,

998–99. *Yet seen betwixt Astrea, &c.:* The constellation *Libra*, or the Scales, situated between Astræa, or Virgo, and the Scorpion constellation.

1000. *Pendulous:* Suspended.

1003. Bentley suggests *signal* as a better word than *sequel*, but it does not so well accord with the classical passages whence Milton probably derived the sentiment. See Iliad viii. 69 and Æneid xii. 725. Sequel is here put for that which determined the sequel, consequences, or *event*, either of parting or of fight. The weight which decided upon fighting proved the lighter, of course demonstrated that in arms he would prove inferior to Gabriel (1012,: the other weight, being the heavier, showed that it was his wisest course to hasten away from the meditated combat. Newton has called attention to the difference between Milton's account of the scales and that of Homer and Virgil. In these the fates of the two combatants being weighed one against the other, and the descent of one of the scales indicating the approaching death of him whose fate lay in that scale, *quo vergat pondere lethum:* whereas in Milton nothing is weighed but what relates to Satan only, and in the two scales are weighed the two different events of his retreating and of his fighting; and this for the purpose simply of satisfying himself, or enabling him to read his own destiny. The celestial scales (*Libra*) are used for this purpose—a sublime idea. This instance leads Newton justly to remark that, when Milton imitates a fine passage, he does not imitate it servilely, but makes it an original of his own by his manner of varying and improving it.

1008. *Thine* and *mine* are to be referred to *strength* (1006).

1012. The ascending scale is not made the sign of victory, as in Homer and Virgil, but of lightness and weakness, according to that of Belshazzar,

If thou resist. The Fiend look'd up, and knew
His mounted scale aloft: nor more; but fled
Murm'ring, and with him fled the shades of night. 1015

Dan. v. 27, "Thou art weighed in the balances and found wanting." So true it is, that Milton oftener imitates Scripture than Homer and Virgil, even when he is thought to imitate them most.—N.

DIFFICULTIES IN EXECUTING THE PORTRAIT OF OUR FIRST PARENTS.

The difficulty which met Milton in his portrait of our first parents was, obviously, to make them perfect, without being unnatural; to make them sinless, and yet distinguish them from angels; to show them human, yet unfallen; to make, in short, a new thing on the earth; a man and woman beautiful beyond desire, simple beyond disguise, graceful without consciousness, naked without shame, innocent but not insipid, lofty but not proud; uniting in themselves the qualities of childhood, manhood, and womanhood as if, in one season, spring, summer, and autumn could be imagined. This was the task Milton had to accomplish; and, at his bidding, there arose the loveliest creatures of the human imagination, such as poet's eye never, before or since, imaged in the rainbow or the moonshine, or saw in the light of dreams; than fairies more graceful, than the Cherubim and the Seraphim themselves more beautiful.

Milton's Adam is himself, as he was in his young manhood, ere yet the cares of life had ploughed his forehead, or quenched his serene eyes. Eve, again, is Milton's life-long dream of what woman was, and yet may be—a dream from which he again and again awoke, weeping, because the bright vision had passed away, and a cold reality alone remained. You see in her every lineament, that he was one, who, from the loftiness of his *ideal*, had been disappointed in woman. In the words, frequently repeated as a specimen of a blunder,

"Adam, the goodliest man of men, since born
His sons; the fairest of her daughters, Eve."

he has unwittingly described the process by which his mind created them. Adam is the goodliest of his sons, because he is (*poetically*) formed by combining their better qualities; and thus are the children the parents of their father. Eve is the fairest of her daughters; for it would require the collected essence of all their excellences to form such another Eve.—GILFILLAN.

BOOK V.

THE ARGUMENT.

MORNING approached, Eve relates to Adam her troublesome dream; he likes it not, yet comforts her; they come forth to their day labours; their morning hymn at the door of their bower. God, to render man inexcusable, sends Raphael to admonish him of his obedience, of his free estate, of his enemy near at hand, who he is, and why his enemy, and whatever else may avail Adam to know. Raphael comes down to Paradise, his appearance described, his coming discerned by Adam afar off, sitting at the door of his bower; he goes out to meet him, brings him to his lodge, entertains him with the choicest fruits of Paradise got together by Eve; their discourse at table; Raphael performs his message, minds Adam of his state and of his enemy; relates, at Adam's request, who that enemy is, and how he came to be so, beginning from his first revolt in Heaven, and the occasion thereof; how he drew his legions after him to the parts of the north, and there incited them to rebel with him, persuading all but only Abdiel, a Seraph; who in argument dissuades and opposes him, then forsakes him.

INTRODUCTORY REMARKS.

THIS Book consists of elements of the same character and of similar combination as the Fourth. Eve's dream, and the manner of relating it are in a very high degree poetical. Here the invention is perfect in imagery, sentiment, and language. The approach of the angel Raphael, as viewed at a distance by Adam, is designed with all those brilliant circumstances, and those undefinable touches, which give the force of embodied reality to a vision.

The hints of a large part of the incidents are taken from the Scriptures; but the invention is not on that account the less. To bring the dim, general idea into broad light in all its lineaments, is the difficulty, and requires the power.

The conversation between Raphael and Adam is admirably contrived on both sides. Those argumentative portions of the poem are almost always grand. Now and then, indeed, the bard indulges in the display of too much abstruse learning, or metaphysical subtleties. In relating the cause of Satan's rebellion, Raphael sustains all the almost unutterable sublimity of his subject. The hero is drawn wicked and daring beyond prior conception, but mighty and awful as he is wicked. Language, to express these high thoughts, would have sunk before any other genius but Milton's; and as he had to convey the movements of heavenly spirits by earthly comparisons, the difficulty increased every step—E. B.

BOOK V.

Now morn her rosy steps in th' eastern clime
Advancing, sow'd the earth with orient pearl,
When Adam waked, so custom'd, for his sleep
Was aery light from pure digestion bred,
And temp'rate vapours bland, which th' only sound
Of leaves and fuming rills, Aurora's fan,

2. *Orient pearl* was esteemed the most valuable. In Don Quixote is this passage: "She wept not tears but *seed-pearl*, or morning dew; and he thought higher, that they were like orient pearls."

The goddess Aurora, says Dr. Anthon, sometimes represented in a saffron-coloured robe, with a wand or torch in her hand, coming out of the golden palace, and ascending a golden chariot. Homer describes her as wearing a flowing veil, which she throws back to denote dispersion of the night, and as opening with her rosy fingers the gates of day. Others represent her as a nymph crowned with flowers, with a star above her head, standing in a chariot drawn by winged horses, while in one hand she holds a torch, and with the other scatters roses, as illustrative of the flowers which spring from the dew, which the poets describe as diffused from the eyes of the goddess in liquid pearls.

5. *Only*: for alone.

6. *Fuming*: Virg. Georg. ii. 217. *Aurora's fan* is here put for the morning *wind*. or breeze; thus, in the translation of a poem of Du Bartas, is this line: "Call forth the *winds*. Oh Heaven's *fresh fans*, quoth he." Also in this passage:

". . . . now began
Aurora's usher with her *windy fan*,
Gently to shake the woods on every side.

Lightly dispersed, and the shrill matin song
Of birds on ev'ry bough ; so much the more
His wonder was to find unwaken'd Eve
With tresses discomposed, and glowing cheek,
As through unquiet rest ; he on his side
Leaning, half raised, with looks of cordial love
Hung over her enamour'd, and beheld
Beauty, which whether waking or asleep,
Shot forth peculiar graces ; then with voice
Mild, as when Zephyrus on Flora breathes,
Her hand soft touching, whisper'd thus : Awake,
My fairest, my espoused, my latest found,

7. *Matin:* Virg. Æn. viii. 456:

" Et *matutini* volucrum sub culmine *cantus*."

Though Milton seems to have derived hints and expressions from a great variety of sources, yet, as Brydges well observes, " he almost always gave a new character to what he took. The similar passages so numerously pointed out by commentators, are not similar in force and poetical spirit. Words, simple or compound, may be borrowed (as in line 5, above, and in other lines, from Sylvester's 'Du Bartas'), but the context and application are different. Just as the brick, which is taken from a cottage, may be worked into the walls of a palace; but is the architecture of the palace therefore taken from the cottage? Many of the words used by Milton may be found in the most miserable poetasters of his predecessors."

9. *His wonder was, &c.:* We were told, in the foregoing Book, how the evil spirit practised upon Eve as she lay asleep, in order to inspire her with thoughts of vanity, pride, and ambition. The author, who shows a wonderful art throughout his whole poem, in preparing the reader for the several occurrences that arise in it, founds upon the above-mentioned circumstance the first part of the Fifth Book. Adam, upon his awaking, finds Eve still asleep, with an unusual discomposure in her looks. The posture in which he regards her, is described with a tenderness not to be expressed, as the whisper with which he awakens her is the softest that was ever conveyed to a lover's ear.—A.

11. *Unquiet rest:* In the last Book Satan was represented as infusing improper thoughts into her mind; hence this effect.

16. *Zephyrus:* A soft and gentle wind; the west wind. *Flora:* The goddess of blossoms and flowers.

17–18. *Awake, my fairest:* It should not be overlooked that Milton, in the conferences between Adam and Eve, had his eye very frequently upon the

Heav'n's last best gift, my ever new delight,
Awake; the morning shines, and the fresh field
Calls us; we lose the prime, to mark how spring
Our tender plants, how blows the citron grove,
What drops the myrrh, and what the balmy reed,
How Nature paints her colours, how the bee
Sits on the bloom extracting liquid sweet.
  Such whisp'ring waked her, but with startled eye
On Adam, whom embracing, thus she spake:
  O sole in whom my thoughts find all repose,
My glory, my perfection, glad I see

Book of Canticles (Song of Solomon), in which there is a noble spirit of eastern poetry, and very often not unlike what we meet with in Homer, who is generally placed near the age of Solomon. There is no question that the poet, in the speech that follows, remembered those two passages which are spoken on a like occasion, and filled with the same pleasing images of nature. "My beloved spake, and said unto me, 'Rise up, my love, my fair one, and come away; for lo! the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land. The fig-tree putteth forth her green figs, and the vines with the tender grapes give a good smell. Arise, my love, my fair one, and come away.'"—"Come, my beloved! let us go forth into the field; let us get up early to the vineyards; let us see if the vine flourish; whether the tender grapes appear and the pomegranates bud forth."

His preferring the garden of Eden to that

"..... where the sapient king
Held dalliance with his fair Egyptian spouse,"

shows that the poet had this delightful scene in his mind.—A.

21. *Prime:* Best part of the day (170; IX. 200).

24. I am inclined to think that this mention of *Nature* is the only blemish in the passage. None of Adam's curious questionings, which writers have reprobated, were unnatural in a being continually contemplating the universe with an undimmed eye; but it is very inconsistent to suppose he would personify the principle of things, and separate its operation from the immediate action of the divine hand. Nature was a noble and splendid conception in the minds of the heathen poets and philosophers, but it is a puerile contradiction after the thoughts have been long fixed on a personal deity.—S.

28. *O sole:* O thou only one.

Thy face, and morn return'd; for I this night
(Such night till this I never pass'd) have dream'd,
If dream'd, not as I oft am wont, of thee,
Works of day past, or morrow's next design,
But of offence and trouble, which my mind
Knew never till this irksome night. Methought,
Close at mine ear one call'd me forth to walk,
With gentle voice; I thought it thine: it said,
Why sleep'st thou, Eve? now is the pleasant time,
The cool, the silent, save where silence yields
To the night-warbling bird, that now awake
Tunes sweetest his love-labour'd song; now reigns
Full orb'd the moon, and with more pleasing light
Shadowy sets off the face of things; in vain,
If none regard; Heav'n wakes with all his eyes,
Whom to behold but thee, Nature's desire?
In whose sight all things joy, with ravishment
Attracted by thy beauty still to gaze.
I rose as at thy call, but found thee not;
To find thee I directed then my walk;
And on, methought, alone I pass'd through ways

30. *For I this night, &c.:* The breaks in Eve's narration, are extremely beautiful, and adapted to the circumstances of one just awakened, before the thoughts were well recollected.—STILLINGFLEET.

38–47. *Why sleepest thou, &c.:* Eve's dream is full of those high conceits engendering pride, which, we are told, the devil endeavoured to instill into her. Of this kind is that part of it where she fancies herself awakened by Adam, in the beautiful lines that follow.

An injudicious poet would have made Adam talk through the whole work in such sentiments as these; but flattery and falsehood are not the courtship of Milton's Adam, and could not be heard by Eve in her state of innocence, excepting only in a dream produced on purpose to taint her imagination. Other vain sentiments of the same kind, in this relation of her dream, will be obvious to every reader. Though the catastrophe of the poem is finely presaged on this occasion, the particulars of it are so artfully shadowed, that they do not anticipate the story which follows in the Ninth Book. It may be added, that though the vision itself is founded upon truth, the circumstances of it are full of that wildness and inconsistency which are natural to a dream.—A.

41. *His:* The nightingale is also sometimes spoken of as feminine.

That brought me on a sudden to the tree
Of interdicted knowledge: fair it seem'd,
Much fairer to my fancy than by day:
And as I wond'ring look'd, beside it stood
One shaped and wing'd, like one of those from Heav'n
By us oft seen. His dewy locks distill'd
Ambrosia: on that tree he also gazed;
And O fair plant, said he, with fruit surcharged,
Deigns none to ease thy load and taste thy sweet
Nor God, nor Man? is knowledge so despised?
Or envy, or what reserve forbids to taste?
Forbid who will, none shall from me withhold
Longer thy offer'd good: why else set here?
This said, he paused not, but with vent'rous arm
He pluck'd, he tasted! Me damp horror chill'd
At such bold words vouch'd with a deed so bold:
But he thus overjoy'd, O fruit divine,
Sweet of thyself, but much more sweet thus cropt,
Forbidden here, it seems, as only fit
For Gods, yet able to make Gods of Men:
And why not Gods of Men, since good, the more
Communicated, more abundant grows,
The Author not impair'd, but honour'd more?
Here, happy creature, fair angelic Eve,
Partake thou also; happy though thou art,
Happier thou may'st be, worthier canst not be:
Taste this, and be henceforth among the Gods
Thyself a Goddess, not to earth confined,

53. *Much fairer to my fancy than by day:* As the sensations are often more pleasing, and the images more lively, when we are asleep, than when we are awake; and what can be the cause of this? Our author plainly thinks it may be effected by the agency of some spiritual being upon the sensory while we are asleep.—N.

57. *Ambrosia:* Virg. Æn. i. 403:

> "*Ambrosiæque* comæ divinum vertice odorem
> Spiravere."

66. *Vouched:* Confirmed.

67. *Overjoyed:* After this word supply *declared.*

But sometimes in the air, as we, sometimes
Ascend to Heav'n, by merit thine, and see
What life the Gods live there, and such live thou.
So saying, he drew nigh, and to me held,
Ev'n to my mouth, of that same fruit held part
Which he had pluck'd. The pleasant sav'ry smell
So quicken'd appetite, that I, methought,
Could not but taste. Forthwith up to the clouds
With him I flew, and underneath beheld
The earth outstretch'd immense, a prospect wide
And various; wond'ring at my flight and change
To this high exaltation; suddenly
My guide was gone, and I, methought, sunk down,
And fell asleep; but O how glad I waked
To find this but a dream! Thus Eve her night
Related; and thus Adam answer'd sad:
  Best image of myself and dearer half,
The trouble of thy thoughts this night in sleep
Affects me equally; nor can I like
This uncouth dream, of evil sprung I fear;
Yet evil whence? In thee can harbour none,
Created pure. But know, that in the soul
Are many lesser faculties, that serve
Reason as chief: among these Fancy next
Her office holds. Of all external things
Which the five watchful senses represent,
She forms imaginations, aery shapes;
Which Reason joining or disjoining, frames

79. An ellipsis is here to be supplied: But sometimes (ascend) in the air, as we do, &c.

93. *Night:* For "dreams of night."

95. The general style in which, throughout the poem, Eve is addressed by Adam, or described by the poet, is in the highest degree of compliment; yet that which distinguishes Milton from the other poets, who have pampered the eye and fed the imagination with exuberant descriptions of female beauty, is the moral severity with which he has tempered them. There is not a line in his works which tends to licentiousness, or the impression of which, if it has such a tendency, is not effectually checked by thought and sentiment.—HAZLITT.

All what we affirm or what deny, and call
Our knowledge or opinion; then retires
Into her private cell when Nature rests.
Oft in her absence mimic Fancy wakes
To imitate her; but misjoining shapes,
Wild work produces oft, and most in dreams,
Ill matching words and deeds long past or late.
Some such resemblances methinks I find
Of our last evening's talk, in this thy dream,
But with addition strange; yet be not sad.
Evil into the mind of God or Man
May come and go, so unapproved, and leave
No spot or blame behind: Which gives me hope
That what in sleep thou didst abhor to dream
Waking thou never wilt consent to do.
Be not dishearten'd then, nor cloud those looks
That wont to be more cheerful and serene
Than when fair morning first smiles on the world;
And let us to our fresh employments rise
Among the groves, the fountains, and the flowers
That open now their choicest bosom'd smells,
Reserved from night, and kept for thee in store.
So cheer'd he his fair spouse, and she was cheer'd;
But silently a gentle tear let fall
From either eye, and wiped them with her hair.
Two other precious drops that ready stood,
Each in their crystal sluice, he ere they fell
Kiss'd as the gracious signs of sweet remorse
And pious awe, that fear'd to have offended.
So all was clear'd, and to the field they haste.
But first, from under shady arborous roof
Soon as they forth were come to open sight

117. The word *God*, in this line, may be regarded as synonymous with *angel*, being sometimes used by the sacred writers in this sense. John x. 35. The poet, in lines 60, 70, uses the word in this sense.—S.

129. *So cheered he, &c.:* Adam, conformable to his character for superior wisdom, instructs and comforts Eve upon this occasion.—A.

137. *Arborous roof:* Roof composed of branches of trees.

Of day-spring, and the Sun, who scarce up risen,
With wheels yet hov'ring o'er the ocean brim,
Shot parallel to th' earth his dewy ray,
Discovering in wide landskip all the east
Of Paradise and Eden's happy plains,
Lowly they bow'd, adoring, and began
Their orisons, each morning duly paid
In various style; for neither various style
Nor holy rapture wanted they to praise
Their Maker, in fit strains pronounced or sung
Unmeditated; such prompt eloquence
Flow'd from their lips, in prose or num'rous verse,
More tuneable than needed lute or harp
To add more sweetness; and they thus began:
  These are thy glorious works, Parent of Good,
Almighty, thine this universal frame,
Thus wondrous fair: thyself how wondrous then!
Unspeakable, who sit'st above these Heav'ns
To us invisible, or dimly seen
In these thy lowest works: yet these declare
Thy goodness beyond thought, and pow'r divine.
Speak ye who best can tell, ye sons of light,

153. *These are thy works, &c.:* Here commences a most noble hymn in praise of the Deity. It is written in imitation of one of those Psalms, where, in the overflowings of gratitude and praise, the Psalmist calls not only upon the angels, but upon the most conspicuous parts of the inanimate creation, to join with him in extolling their common Maker. Invocations of this nature fill the mind with glorious ideas of God's works, and awaken that divine enthusiasm which is so natural to devotion. But if this calling upon the dead parts of nature, is, at all times, a proper kind of worship, it was, in a peculiar manner, suitable to our first parents, who had the creation fresh upon their minds, and had not seen the various dispensations of Providence, nor, consequently, could be made acquainted with those many topics of praise which might afford matter to the devotions of their posterity. I need not remark the beautiful spirit of poetry which runs through this whole hymn, nor the holiness of that resolution with which it concludes.—A.

160. *Speak ye, &c.:* He is *unspeakable* (156): no creature can speak worthily of him as he is; but speak ye who are best able, ye angels, &c.

Angels; for ye behold Him, and with songs
And choral symphonies, day without night,
Circle his throne rejoicing! ye in Heav'n,
On Earth join all ye Creatures to extol
Him first, him last, him midst, and without end.
Fairest of stars, last in the train of night,
If better thou belong not to the dawn,
Sure pledge of day, that crown'st the smiling morn
With thy bright circlet, praise him in thy sphere,
While day arises, that sweet hour of prime.
Thou Sun, of this great world both eye and soul,
Acknowledge him thy greater; sound his praise
In thy eternal course, both when thou climb'st,
And when high noon hast gain'd, and when thou fall'st.
Moon, that now meets the orient Sun, now fly'st,
With the fix'd stars, fix'd in their orb that flies,
And ye five other wand'ring fires that move

162. *Day without night:* Without night such as ours; yet, not without a grateful vicissitude. See Book V. 628–9, 645–6; VI. 8.

166. *Fairest of stars:* Venus, here spoken of as the morning star, being so a part of the year. There is a discrepancy, however, with Book IV. 605, if we consider Milton as implying that *at this time* the planet was a morning star. We must regard this as a general hymn of praise, suited to any season of the year.

170. *Prime:* Dawn; so called because it is the *first* part of day.

172. *Thy greater:* Thy superior. The sun is here beautifully personified.

175–76. The train of thought is this: Thou moon, that sometimes dost approach the bright sun in thy monthly circuit (from full moon to new moon), and dost sometimes recede (as from new to full moon), *resound his praise* in connection with the fixed stars, &c. See note on 177.

176. *Fixed in their orb* (or concentric, crystalline sphere), *that flies*, or revolves rapidly around the earth; that is, appears to do so. VIII. 19, 21.

177. *Ye five other:* Dr. Bentley reads *four*, Venus and the Sun and Moon having been already mentioned, and only four more remaining, Mercury, Mars, Jupiter, and Saturn, according to the discoveries of Milton's age. We must either suppose that Milton did not consider the morning star as the planet Venus, which would explain the difficulty suggested in line 166; or he must be supposed to include the earth, to make up the *other five* besides those he had mentioned; and he calls it, VIII. 129, *the planet Earth*, though

In mystic dance not without song, resound
His praise, who out of darkness call'd up light.
Air, and ye Elements, the eldest birth
Of Nature's womb, that in quaternion run
Perpetual circle, multiform, and mix
And nourish all things; let your ceaseless change
Vary to our great Maker still new praise.
Ye Mists and Exhalations that now rise
From hill or steaming lake, dusky or grey,
Till the Sun paint your fleecy skirts with gold,
In honour to the world's great Author rise,
Whether to deck with clouds the uncolour'd sky,
Or wet the thirsty earth with falling show'rs,
Rising or falling still advance his praise.
His praise, ye Winds, that from four quarters blow
Breathe soft or loud; and wave your tops, ye Pines,
With every plant; in sign of worship wave.
Fountains, and ye that warble, as ye flow,
Melodious murmurs, warbling tune his praise.
Join voices all ye living Souls; ye Birds,

this is not agreeable to the system according to which he is speaking at present.—N.

Wandering fires: The planets are thus designated in distinction from the *fixed* stars, that do not change their position in the heavens relative to one another.

178. *Not without song:* An allusion to the Pythagorean theory, called "the music of the spheres," by which was only intended, according to Bishop Newton, the proportion, regularity, and harmony of their motions: but see note on 625.

180. *Elements:* It was once supposed that fire, air, earth, and water, were simple bodies, out of which the world was composed. Modern science has entirely overturned this theory. See Book III. 715.

181. *That in quaternion run, &c.:* That in a fourfold mixture and combination run a perpetual circle, one element continually changing into another, according to the doctrine of Heraclitus, borrowed from Orpheus. Cicero de Nat. Deor. ii. 33.—N.

197. *Souls:* The word is used here, as it sometimes is in Scripture, for other creatures besides man. Gen. i. 20, 30, marginal readings.—N.

That singing up to Heaven-gate ascend,
Bear on your wings and in your notes his praise.
Ye that in waters glide, and ye that walk
The earth, and stately tread, or lowly creep,
Witness if I be silent, morn or ev'n,
To hill or valley, fountain, or fresh shade,
Made vocal by my song, and taught his praise.
Hail Universal Lord, be bounteous still
To give us only good; and if the night
Have gather'd aught of evil, or conceal'd,
Disperse it, as now light dispels the dark.
So pray'd they innocent, and their thoughts
Firm peace recover'd soon, and wonted calm.
On to their morning's rural work they haste,
Among sweet dews and flow'rs; where any row
Of fruit trees over-woody reach'd too far
Their pamper'd boughs, and needed hands to check
Fruitless embraces; or they led the vine
To wed her elm; she spoused about him twines

198. *To Heaven gate ascend:* Shakspeare had used the same hyperbole, Cymbeline, Act ii.; also in Sonnet xxix.

202. It is a curious question, why the singular pronoun *I* is here used instead of the plural, since Adam and Eve were both engaged in this religious service. The most plausible explanation is that which Stebbing furnishes. He says, that from Milton's known opinion on the subject of female modesty and subjection, it is easy to suppose he never intended to represent Eve as audibly accompanying the devotions of her husband; an idea which is strengthened by referring to 1 Cor. xiv. 34, and 1 Tim. ii. 11. But Bishop Newton explains the matter by saying, that Milton here imitates the ancient chorus, where sometimes the plural and sometimes the singular number is used.

205–8. This petition resembles a well-known petition in Plato, offered to Jupiter: "Give us good things whether we pray for them or not, and remove from us evil things, even though we pray for them; and Xenophon tells us that Socrates was in the habit of praying to the gods simply for good things, as they knew best what things were best.

214. *Pamper'd boughs:* Boughs overgrown with superfluous leaves and fruitless branches; from the French *pampre.*—N.

216. *To wed her elm:* An allusion to Ovid, Met. xiv. 661. Virgil likewise employs the metaphor of the vine embracing the elm, Georg. ii. 367.

Her marriageable arms, and with her brings
Her dow'r th' adopted clusters, to adorn
His barren leaves. Them thus employ'd beheld
With pity Heav'n's high King, and to him call'd
Raphael, the sociable Spirit, that deign'd
To travel with Tobias, and secured
His marriage with the sev'ntimes-wedded maid.
  Raphael, said he, thou hear'st what stir on Earth
Satan from Hell, 'scaped thro' the darksome gulf,
Hath raised in Paradise, and how disturb'd
This night the human pair, how he designs
In them at once to ruin all mankind.
Go, therefore, half this day as friend with friend
Converse with Adam, in what bow'r or shade
Thou find'st him from the heat of noon retired,
To respite his day-labour with repast,
Or with repose; and such discourse bring on
As may advise him of his happy state,
Happiness in his pow'r left free to will,
Left to his own free will, his will though free,
Yet mutable; whence warn him to beware
He swerve not too secure. Tell him withal
His danger, and from whom; what enemy,
Late fall'n himself from Heav'n, is plotting now
The fall of others from like state of bliss.
By violence? No, for that shall be withstood;
But by deceit and lies. This let him know,
Lest wilfully transgressing he pretend
Surprisal, unadmonish'd, unforewarn'd.
  So spake th' Eternal Father, and fulfill'd
All justice: nor delay'd the winged Saint
After his charge received; but from among

222. *Tobias*: The story here alluded to may be found in the apocryphal book of Tobit.

224. *Raphael*: This good spirit is characterized by affability, and by peculiar benevolence towards mankind.

235. *In his power*: In the power of him.

Thousand celestial Ardours, where he stood
Veil'd with his gorgeous wings, up springing light
Flew through the midst of Heav'n; th' angelic choirs,
On each hand parting, to his speed gave way
Through all th' empyreal road; till at the gate
Of Heav'n arrived, the gate self-open'd wide
On golden hinges turning, as by work
Divine the Sov'reign Architect had framed.
From hence no cloud, or, to obstruct his sight,
Star interposed, however small, he sees,
Not unconform to other shining globes,
Earth and the gard'n of God, with cedars crown'd
Above all hills. As when by night the glass
Of Galileo, less assured, observes

249. *Ardours:* This term is applied to heavenly spirits either on account of their brightness or their zeal. Seraphim has the same meaning in Hebrew.

253. *Empyreal:* Formed of pure fire, or refined light.

254–56. *Till at the gate, &c.:* This passage contrasts beautifully in sound with that which describes the gates of Hell, Book II. 879–83. See Homer's Iliad, v. 749.

Raphael's departure from before the throne and his flight through the choirs of angels, is finely imagined. As Milton everywhere fills his poem with circumstances that are marvellous and astonishing, he describes the gate of Heaven as framed after such a manner that it opened of itself upon the approach of the angel who was to pass through it.

The poet in these lines seems to have regarded two or three passages in the 18th Iliad, as that in particular where, speaking of Vulcan, Homer says that he had made twenty tripods running on golden wheels, which, upon occasion, might go of themselves to the assembly of the gods, and, when there was no more use for them, return again after the same manner.

But, as the miraculous workmanship of Milton's gates is not so extraordinary as this of the tripods, I am persuaded he would not have mentioned it, had he not been supported in it by a passage of Scripture which speaks of wheels in Heaven that had life in them, and moved of themselves, or stood still, in conformity with the Cherubim whom they accompanied.

There is no question that Milton had this circumstance in his thoughts, because, in the following Book he describes the chariot of the Messiah with living wheels, according to the plan in Ezekiel's vision.—A.

258. *Interposed:* Being interposed; no cloud or star being interposed to obstruct his sight, he sees, however small, &c.

262. *Assured:* Certain, or accurate. Galileo was the first who used the

Imagined lands and regions in the moon:
Or pilot, from amidst the Cyclades
Delos or Samos first appearing, kens
A cloudy spot. Down thither prone in flight
He speeds, and through the vast ethereal sky
Sails between worlds and worlds, with steady wing
Now on the polar winds, then with quick fan
Winnows the buxom air: till within soar
Of tow'ring eagles, to all the fowls he seems
A Phœnix, gazed by all, as that sole bird,

telescope for astronomical purposes. He was visited by Milton, while in Italy, as we learn from the *Areopagitica*. The glass, by a figure of speech, is said to *observe* the moon, the instrument being put for the astronomer who looks through it.

264. The *Cyclades*, embracing Delos and Samos, are Islands of the Grecian Archipelago.

265. *Kens a cloudy spot:* Descries indistinctly those islands; judging them at their first appearance to be clouds. The angel had a more distinct view of the Earth and Paradise.

267–85. *He speeds, &c.:* Raphael's descent to the earth, with the figure of his person, is represented in very lively colours, and conformably to the notions given of angels in Scripture. Milton, after having set him forth in all his heavenly plumage, and represented him as having alighted upon the earth, the poet concludes his description with a circumstance which is altogether new, and imagined with the greatest strength of fancy. Raphael's reception by the guardian angels, his distant appearance to Adam, have all the graces that poetry is capable of expressing.

270. Beats the yielding, or obedient air.

272. *Phœnix.... that sole bird:* The epithet *sole* is applied to this fabulous bird, because only one of the species was thought to exist at a time. Its plumage was exceedingly beautiful. Having lived to the advanced age of about six hundred years, it constructs a funeral pile of light wood and odorous gums, upon which, kindled by the rays of a tropical sun, it is consumed. Another phœnix starts up from the ashes, bears away the relics of the pile to Thebes in Egypt, and places them in the Temple of the Sun, other birds accompanying him in this operation, and gazing upon him.

According to another account, she lighted the combustible pile with the fanning of her wings, and thus *apparently* consumed herself, but not *really*; this being the process by which she endowed herself with new vitality: she then

> Mounts from her funeral pyre on wings of flame,
> And soars and shines, another and the same!

When to inshrine his reliques in the Sun's
Bright temple, to Egyptian Thebes he flies.
At once on th' eastern cliff of Paradise
He lights, and to his proper shape returns,
A seraph wing'd; six wings he wore, to shade
His lineaments divine; the pair that clad
Each shoulder broad, came mantling o'er his breast
With regal ornament; the middle pair
Girt like a starry zone his waist, and round
Skirted his loins and thighs with downy gold
And colours dipt in Heav'n; the third his feet
Shadow'd from either heel with feather'd mail,
Sky-tinctured grain. Like Maia's son he stood,
And shook his plumes, that heav'nly fragrance fill'd
The circuit wide. Straight knew him all the bands
Of Angels under watch; and to his state,
And to his message high in honour rise;
For on some message high they guess'd him bound.
Their glitt'ring tents he pass'd, and now is come
Into the blissful field, through groves of myrrh
And flow'ring odours, cassia, nard, and balm:
A wilderness of sweets; for Nature here

This fable, which varies in form in different writers, has been used as an illustration of the doctrine of the resurrection; sometimes as an emblem of the renovation of the world, and the revival of a golden age of the world. See Brande's Dict.

276. *Proper shape:* His own shape, or rather, his usual *attitude*. When flying he *seemed* to the birds a phœnix; now, with his wings adjusted, in the manner afterwards described, he appears what he really was, a Seraph.

284. *Feathered mail:* The feathers lie one short of another, resembling the plates of metal of which coats of mail are composed.—R.

Sky-tinctured grain: The fibre, or substance dyed of a sky colour; therefore beautiful and durable.

285. *Maia's son:* Mercury. The poet alludes to the account given by Homer and Virgil of Mercury's rapid descent to the earth as a messenger of the gods. Iliad, xxiv. 339; Æn. iv. 253. See Dryden's translation of the latter.

294-97. *Wilderness of sweets:* A wild, uncultivated forest of sweet odours. *Wantoned as in her prime:* Roved without restraint, as being in her first and

Wanton'd as in her prime, and play'd at will
Her virgin fancies, pouring forth more sweet,
Wild above rule or art, enormous bliss.
Him through the spicy forest onward come
Adam discern'd, as in the door he sat
Of his cool bow'r, while now the mounted Sun
Shot down direct his fervid rays to warm
Earth's inmost womb, more warmth than Adam needs:
And Eve within, due at her hour prepared
For dinner sav'ry fruits, of taste to please
True appetite, and not disrelish thirst
Of nect'rous draughts between, from milky stream,
Berry or grape. To whom thus Adam call'd:
  Haste hither, Eve, and, worth thy sight, behold
Eastward among those trees, what glorious shape
Comes this way moving; seems another morn
Risen on mid-noon; some great behest from Heav'n
To us perhaps he brings, and will vouchsafe
This day to be our guest. But go with speed,
And what thy stores contain bring forth, and pour
Abundance, fit to honour and receive
Our heav'nly stranger: well we may afford
Our givers their own gifts, and large bestow
From large bestow'd, where Nature multiplies
Her fertile growth, and by disburd'ning grows

best state. *Nature pouring forth more sweet:* Producing that which was more sweet for the reason that neither rule nor art had anything to do in its production. *Enormous bliss:* This delightful fragrance was enormous bliss! that is, it was the source of such bliss; it was a source of the highest physical gratification.

310–11. *Seems another morn, &c.:* What an original and splendid thought; Such lustre as morning imparts to night, this angel's brightness imparts to noonday. His light is as much greater than an ordinary noon-day, as the light of the morning is superior to the glimmerings of the night. *It* must be understood before *seems*.

316–17. *Well we may afford, &c.:* This sentiment should be engraven on the mind as a motive to contribute liberally to all those humane and religious objects which God has made it our duty to sustain and to promote.

More fruitful; which instructs us not to spare.
  To whom thus Eve: Adam, earth's hallow'd mould,
Of God inspired, small store will serve, where store,
All seasons, ripe for use hangs on the stalk,
Save what by frugal storing firmness gains
To nourish, and superfluous moist consumes:
But I will haste, and from each bough and brake,
Each plant and juiciest gourd, will pluck such choice
To entertain our Angel guest, as he
Beholding shall confess, that here on Earth
God hath dispensed his bounties as in Heav'n.
  So saying, with dispatchful looks in haste
She turns, on hospitable thoughts intent

321-22. *Earth's hallowed mould, &c.:* Form or model. A phrase descriptive of Adam.

325. *Superfluous moist consumes:* This is rather too philosophical for the female character of Eve. One of the poet's greatest faults is his introducing inconsistencies in the characters both of angels and man, by mixing too much with them his own philosophical notions.—T.

326. *Each bough and brake, &c.:* The *bough* belongs to fruit trees; the *plant* is such as that which produces strawberries, &c.; the *gourd* includes such as lie on the earth; and the *brake* is the species between trees and plants; a bush.—P.

327. *Choice:* Choice (fruits).

332. *On hospitable thoughts, &c.:* The author here gives us a particular description of Eve in her domestic employments. Though in this and other parts of the same Book, the subject is only the housewifery of our first parent, it is set off with so many pleasing images and strong expressions, as make it none of the least agreeable parts in this divine work.—A.

Sir E. Brydges, however, expresses a different and discordant opinion. "If I may venture," says he, "to express my frank opinion, I confess that I do not admire this description of Eve's housewifery and table-entertainment of the angel: it was not necessary, and had been better omitted. The picture is too earthly, too familiar—I had almost said too coarse. It breaks in upon the imaginative spell;—that dimness and mysteriousness in which spiritual poetry delights."

In defence of Milton, however, against the force of this criticism, it may be urged, that he probably designed to inculcate, and to enforce, by the highest example of female loveliness, a virtue which in some quarters is too much neglected—that of looking well "to the ways of one's household."—Job xxxi. 15, 27.

What choice to choose for delicacy best,
What order, so contrived as not to mix
Tastes, not well join'd, inelegant, but bring
Taste after taste upheld with kindliest change;
Bestirs her then, and from each tender stalk
Whatever Earth, all-bearing mother, yields
In India East or West, or middle shore
In Pontus or the Punic coast, or where
Alcinous reign'd, fruit of all kinds, in coat
Rough or smooth rined, or bearded husk, or shell,
She gathers, tribute large, and on the board
Heaps with unsparing hand. For drink, the grape
She crushes, inoffensive must, and meaths
From many a berry, and from sweet kernels press'd
She tempers dulcet creams, nor these to hold
Wants her fit vessels pure, then strews the ground
With rose and odours from the shrub unfumed.
Mean while our primitive great sire, to meet
His god-like guest, walks forth, without more train
Accompany'd than with his own complete

333. *Choice to choose:* Milton and the classical poets often indulge in alliteration. See Book VIII. 130; IX. 289; XI. 427.

339. *Middle shore:* A comma seems to be required after *shore*, and then the expression may indicate, on the shore of the Mediterranean Sea.

340. *Pontus:* A region of Asia Minor bordering on the Black Sea. *Punic:* Carthaginian, in Africa, nearly opposite to Sicily. *Alcinous:* A king of Phæacia, distinguished for his love of agriculture. The gardens of Alcinous are described by Homer and succeeding poets. He dwelt on the island of Corfu, called by Homer Scheria.

345. *Inoffensive must:* This *new wine* he calls *inoffensive*, to indicate that it was not intoxicating, not fermented, but simply the mild juice of the grape. *Meaths:* Sweet liquors.

348. *Wants her:* Are there wanting to her. *Vessels*, (i. e.) shells of fruits, IV. 335, "and in the *rind*."

349. *Shrub unfumed:* The shrub gave forth odours without the application of fire and the emission of smoke. The expression here used of strewing the ground with odours, is highly poetical.

351. *Without more train:* That is, *with no more train, &c.*

352. *Walks forth, &c.:* The natural majesty of Adam, and, at the same

Perfections: in himself was all his state,
More solemn than the tedious pomp that waits
On princes, when their rich retinue long
Of horses led, and grooms besmear'd with gold,
Dazzles the crowd, and sets them all agape.
Nearer his presence Adam, though not awed,
Yet with submiss approach and rev'rence meek,
As to a superior nature, bowing low,
Thus said: Native of Heav'n, for other place
None can than Heav'n such glorious shape contain;
Since by descending from the thrones above,
Those happy places thou hast deign'd a while
To want, and honour these, vouchsafe with us
Two only, who yet by sov'reign gift possess
This spacious ground, in yonder shady bow'r
To rest, and what the garden choicest bears
To sit and taste, till this meridian heat
Be over, and the Sun more cool decline.
Whom thus the angelic virtue answer'd mild:
Adam, I therefore came; nor art thou such
Created, or such place hast here to dwell,
As may not oft invite, though Spirits of Heav'n,
To visit thee. Lead on then where thy bow'r
O'ershades; for these mid hours, till ev'ning rise,
I have at will. So to the sylvan lodge
They came, that like Pomona's arbour smiled
With flow'rets deck'd and fragrant smells; but Eve

time, his submissive behaviour to the superior being who had vouchsafed to be his guest; the solemn "hail" which the angel bestows (388) upon the mother of mankind, with the figure of Eve ministering at the table (444–51), are circumstances which deserve to be admired.—A.

356. *Besmear'd:* Hor. Ode iv. 9: 14, "Aurum vestibus *illitum*."

359. *Submiss:* Poetic term for submissive, respectful.

369. *To sit and taste:* That is, to taste while sitting. II. 917.

371. *Virtue:* Spirit.

374. After invite, *us* is to be understood.

377. *At will:* At my disposal.

378. *Pomona's:* Goddess of gardens and fruits. Ovid, Met. xiv. 623.

Undeck'd save with herself, more lovely fair
Than Wood-Nymph, or the fairest Goddess feign'd
Of three that in mount Ida naked strove,
Stood to entertain her guest from Heav'n. No veil
She needed, virtue-proof; no thought infirm
Alter'd her cheek. On whom the Angel Hail
Bestow'd; the holy salutation used
Long after to blest Mary, second Eve.
  Hail Mother of Mankind, whose fruitful womb
Shall fill the world more num'rous with thy sons,
Than with these various fruits the trees of God
Have heap'd this table. Raised of grassy turf
Their table was, and mossy seats had round,
And on her ample square, from side to side,
All autumn piled, tho' spring and autumn here
Danced hand in hand. A while discourse they hold;
No fear lest dinner cool; when thus began
Our author: Heav'nly stranger, please to taste
These bounties which our Nourisher, from whom
All perfect good, unmeasured out, descends,

380. *Undecked save with herself:* A remarkable expression. She had no ornament besides that which was furnished by her own beautiful form. In a like elegant manner is Adam elsewhere described: "In himself was all his state," all his grandeur.

381. *Wood-Nymph:* The nymphs of ancient fiction were viewed as holding a sort of intermediate place between men and gods, as to the duration of life; not being absolutely immortal, yet living a vast length of time. They were generally represented as young and beautiful virgins, partially covered with a veil or thin cloth, bearing in their hands vases of water, or shells, leaves, or grass, or having something as a symbol of their appropriate offices.—FISKE.

381. *Fairest Goddess:* Venus, the goddess of beauty, to whom, in a contest with Juno and Minerva for the purpose, the prize of beauty was awarded by Paris; hence her zeal for the interest of the Trojans in their war with the Greeks, and hence the opposition to the Trojans of those other goddesses.

385. *Virtue-proof:* This word refers to the veil, as evidence of the virtue of modesty, according to the customs of the East.

387. Luke i. 2, 8.

394. *All autumn:* All the fruits of autumn.

To us for food, and for delight hath caused
The earth to yield; unsav'ry food perhaps
To spiritual natures: only this I know,
That one celestial Father gives to all.
To whom the Angel: Therefore, what he gives
(Whose praise be ever sung) to Man in part
Spiritual, may of purest Spirits be found
No ingrateful food: and food alike those pure
Intelligential substances require,
As doth your rational; and both contain
Within them ev'ry lower faculty
Of sense, whereby they hear, see, smell, touch, taste,
Tasting concoct, digest, assimilate,
And corporeal to incorporeal turn.
For know, whatever was created, needs
To be sustain'd and fed: of elements
The grosser feeds the purer; earth the sea,
Earth and the sea feed air; the air those fires
Ethereal, and as lowest first the moon;
Whence in her visage round those spots, unpurged
Vapours not yet into her substance turn'd.

402. *Spiritual:* Angelic.

407–8. *Pure intelligential substances:* Unbodied minds. In man, the *rational* substance is united with a material body. This poetic account of angels' food, may have been suggested by the expression "angels' food," in Ps. lxxviii. 25.

414. *For know, &c.:* Here follows a rather curious and obsolete dissertation upon physics. Modern science repudiates such representations.

419–20. *Spots, &c.:* It is certainly a great mistake to attribute the *spots* in the moon to *vapours not yet turned into her substance.* They are owing to the irregularities of her surface, and to the different nature of its constituent parts, land, and water. It is certainly very *unphilosophical* to say (426) that the sun *sups with the ocean*, but it is not *unpoetical.* And whatever other faults are found in this passage, they are not so properly the faults of Milton as of his times, and of those systems of philosophy which he had learned in his younger years. If he had written after the late discoveries and improvements in science, he would have written in another manner: yet a greater latitude may be indulged to a poet than to a philosopher, in writing upon physical subjects.

Nor doth the moon no nourishment exhale
From her moist continent to higher orbs.
The Sun, that light imparts to all, receives
From all his alimental recompense
In humid exhalations, and at even
Sups with the ocean. Though in Heav'n the trees
Of life ambrosial fruitage bear, and vines
Yield nectar; though from off the boughs each morn
We brush mellifluous dews, and find the ground
Cover'd with pearly grain, yet God hath here
Vary'd his bounty so with new delights,
As may compare with Heav'n; and to taste
Think not I shall be nice. So down they sat,
And to their viands fell; nor seemingly
The Angel, nor in mist, the common gloss
Of Theologians; but with keen dispatch
Of real hunger and concoctive heat
To transubstantiate; what redounds, transpires
Through Spirits with ease: nor wonder, if by fire
Of sooty coal the empiric alchemist
Can turn, or holds it possible to turn,
Metals of drossiest ore to perfect gold,
As from the mine. Mean while at table Eve
Minister'd naked, and their flowing cups
With pleasant liquors crown'd. O innocence

421. *Nor doth the moon no nourishment exhale, &c.:* A Latin form of expression (Georg. i. 83) for, "and the moon does nourishment exhale."

422. *Moist continent:* Shakspeare, in Hamlet, calls the moon "the moist star."

426. Ps. cv. 40; Rev. xxii. 2.

435–36. *In mist:* In an unsubstantial manner. See Gen. xviii., xix. *Gloss:* Explanation. *Dispatch:* Haste.

437. *Concoctive, &c.:* With digesting heat to change into another (that is, angelic) substance.

439. *If:* Since.

440. *Empiric:* Versed in experiments.

445. *Crown'd:* An expression drawn from classical writers. It means *filled.*

Deserving Paradise! if ever, then,
Then had the sons of God excuse to have been
Enamour'd at thy sight; but in those hearts
Love unlibidinous reign'd, nor jealousy
Was understood, the injured lover's Hell.
  Thus, when with meats and drinks they had sufficed,
Not burden'd nature, sudden mind arose
In Adam, not to let th' occasion pass
Giv'n him by this great conference, to know
Of things above his world, and of their being
Who dwell in Heav'n, whose excellence he saw
Transcend his own so far, whose radiant forms
Divine effulgence, whose high pow'r so far
Exceeded human; and his wary speech
Thus to th' empyreal minister he framed:
  Inhabitant with God, now know I well
Thy favour in this honour done to Man,
Under whose lowly roof thou hast vouchsafed
To enter, and these earthly fruits to taste,
Food not of Angels, yet accepted so,
As that more willingly thou couldst not seem
At Heav'n's high feasts to have fed: yet what compare?
  To whom the winged Hierarch reply'd:

447. An allusion to Gen. vi. 2, though it denotes angels, and not, as in that passage, the pious portion of the human family. The repetition of the adverb *then*, gives great emphasis to the sentiment advanced.

451. *Sufficed:* Satisfied.

452. *Not burdened:* This furnishes an invaluable hint as to the proper use of food. Milton was a very temperate man himself.

458. *Divine effulgence* is in apposition with *radiant forms*, and is explanatory of the latter phrase.

467. *Compare:* Similitude.

468. *To whom, &c.:* Raphael's behaviour is every way suitable to the dignity of his nature, and to that character of a sociable spirit with which the author has so judiciously introduced him. He had received instructions to converse with Adam, as one friend converses with another, and to warn him of the enemy who was contriving his destruction. Accordingly he is represented as sitting down at table with Adam, and eating of the fruits of Paradise. The occasion naturally leads him to his discourse on the food of

O Adam, one Almighty is, from whom
All things proceed, and up to him return,
If not depraved from good, created all
Such to perfection, one first matter all,
Endued with various forms, various degrees
Of substance, and in things that live, of life:
But more refined, more spirituous, and pure,
As nearer to him placed, or nearer tending
Each in their sev'ral active spheres assign'd,
Till body up to spirit work, in bounds
Proportion'd to each kind. So from the root
Springs lighter the green stalk, from thence the leaves
More aery, last the bright consummate flow'r
Spirits odórous breathes: flow'rs and their fruit,
Man's nourishment, by gradual scale sublimed,
To vital spirits aspire, to animal,
To intellectual: give both life and sense,
Fancy and understanding; whence the soul
Reason receives, and reason is her being,
Discursive or intuitive: discourse

angels. After having thus entered into conversation with man upon more indifferent subjects, he warns him of the necessity of obedience, and makes a natural transition to the history of that angel who was employed in the circumvention of our first parents.—A.

471. *Created all, &c.:* That is, created all *good*—good *to perfection;* not absolutely so, but perfect in their different kinds and degrees, and all consisting of *one first matter*, which first matter is *indued* (indutus) clothed upon, *with various forms*, &c.—N.

474. *Substance:* Solidity.

478. *Bounds:* Limits or degrees.

478. Dr. Adam Clarke, in a volume of his sermons, makes some acute observations on the materialism of this poem; but it is not necessary, or proper, perhaps, to interpret it so exactly and literally as to furnish a just foundation for a charge so grave. Bishop Newton also finds fault with the metaphysics of the poet in this passage, and regards it as particularly unwarrantable to attribute to an angel his own false notions in philosophy.

482. *Spirits odorous: Spirits* is pronounced here in two syllables, but in 484 in one syllable. The second syllable of *odorous* is long.

488. *Discursive:* Employing the process of argument. *Intuitive:* Dis-

Is oftest yours; the latter most is ours,
Differing but in degree; of kind the same.
Wonder not then, what God for you saw good,
If I refuse not, but convert, as you,
To proper substance: time may come, when Men
With Angels may participate, and find
No inconvenient diet, nor too light fare;
And from these corp'ral nutriments perhaps
Your bodies may at last turn all to spirit,
Improved by tract of time, and wing'd ascend
Ethereal, as we, or may at choice
Here or in heav'nly Paradises dwell;
If ye be found obedient, and retain
Unalterably firm his love entire,
Whose progeny you are. Mean while enjoy
Your fill what happiness this happy state
Can comprehend, incapable of more.
  To whom the patriarch of mankind reply'd:
O favourable Spirit, propitious guest,
Well hast thou taught the way that might direct
Our knowledge, and the scale of nature set
From centre to circumference, whereon
In contemplation of created things,
By steps we may ascend to God. But say,

cerning the truth of propositions immediately, without resorting to argumentation. *Discourse:* Discursive reason. The power and the act of comparing propositions, and, from this comparison, of drawing conclusions or consequences.

491. *What:* The object of *refuse*—that is, wonder not then if I refuse not what God saw good for you.

498. *Tract:* Duration.

504. *Your fill:* Here may be appended a comma, or the preposition *of* may be supplied.

509–10. The *scale*, or ladder, of nature ascends by steps from a point, a centre, to the whole circumference of what mankind can see or comprehend. The metaphor is bold and expressive. *Matter—one first matter* is that centre. Diversified nature is the scale which reaches on all sides beyond our utmost conceptions.—R.

512. Every part of the vast system of the universe is not only connected

What meant that caution join'd, If ye be found
Obedient? Can we want obedience then
To him, or possibly his love desert,
Who form'd us from the dust, and placed us here
Full to the utmost measure of what bliss
Human desire can seek or apprehend?
  To whom the Angel: Son of Heav'n and Earth,
Attend. That thou art happy, owe to God;
That thou continuest such, owe to thyself;
That is, to thy obedience: therein stand.
This was that caution giv'n thee; be advised.
God made thee perfect, not immutable;
And good he made thee: but to persevere
He left it in thy pow'r; ordain'd thy will
By nature free, not over-ruled by fate
Inextricable, or strict necessity,
Our voluntary service he requires,
Not our necessitated: such with him
Finds no acceptance, nor can find; for how
Can hearts, not free, be try'd whether they serve
Willing or no, who will but what they must
By destiny, and can no other choose?
Myself and all th' angelic host, that stand
In sight of God enthroned, our happy state
Hold, as you yours, while our obedience holds:
On other surety none. Freely we serve,
Because we freely love, as in our will
To love or not: in this we stand or fall:
And some are fall'n, to disobedience fall'n,
And so from Heav'n to deepest Hell. O fall,
From what high state of bliss into what woe!

with the rest by a kind of natural necessity, but the connection is apparent to the contemplative eye of reason; and hence, having become acquainted with the lowest circumstance in it, the mind is carried gradually and easily on, till it looks down from the highest point on the whole grand creation of God.—S.

520. *Owe to God:* Acknowledge your obligations to God.

521. *Owe to thyself:* Be indebted to thyself, to thy continued obedience

To whom our great progenitor: Thy words
Attentive, and with more delighted ear,
Divine Instructor, I have heard, than when
Cherubic songs by night from neighb'ring hills
Aëreal music send; nor knew I not
To be both will and deed created free;
Yet that we never shall forget to love
Our Maker, and obey him whose command
Single is yet so just, my constant thoughts
Assured me, and still assure: tho' what thou tell'st
Hath pass'd in Heav'n, some doubt within me move,
But more desire to hear, if thou consent,
The full relation, which must needs be strange,
Worthy of sacred silence to be heard;
And we have yet large day; for scarce the Sun
Hath finish'd half his journey, and scarce begins
His other half in the great zone of Heav'n.
Thus Adam made request: and Raphael,
After short pause, assenting, thus began:

548. *Nor knew I not, &c.:* The two negatives in this clause give an affirmative sense. The meaning, therefore, is: I knew both will and deed to be created free; I knew that our will and actions are free.

551. *Whose command*, though *single*, and, therefore, on that account to be obeyed, *is yet so just* (is besides so just), that it lays a farther obligation upon our obedience.—N.

554. *Some doubt:* That is, of the constancy of our love to our Maker: a higher order of beings have ceased to love him.

557. *Sacred silence:* Such as prevailed in offering sacrifices, and performing other religious ceremonies. Horace speaks of this, Ode ii. 13: 29, 30, in these terms:

"Utrumque *sacro digna silentio*
Mirantur umbræ dicere."

562. *Prime:* First. It is customary with the epic poets to introduce, by way of episode and narrative, the principal events which happened before the action of the poem commences. And as Homer's Ulysses relates his adventures to Alcinous, and as Virgil's Æneas recounts the history of the siege of Troy, and of his own travels, to Dido; so the angel relates to Adam the fall of the angels and the creation of the world, beginning his narrative of the former event much in the same manner as Æneas commences his account of the destruction of Troy, Virg. Æn. ii. 3:

"Infandum, regina, jubes renovare dolorem."

High matter thou enjoin'st me, O prime of men,
Sad task and hard; for how shall I relate
To human sense th' invisible exploits
Of warring Spirits? How without remorse
The ruin of so many, glorious once
And perfect while they stood? How last unfold
The secrets of another world, perhaps
Not lawful to reveal? yet for thy good
This is dispensed; and what surmounts the reach
Of human sense, I shall delineate so,
By lik'ning spiritual to corp'ral forms,
As may express them best: though what if Earth
Be but the shadow of Heav'n, and things therein
Each to other like, more than on earth is thought?
As yet this world was not, and Chaos wild
Reign'd where these Heav'ns now roll, where Earth now rests
Upon her centre poised; when on a day
(For time, though in eternity, apply'd
To motion, measures all things durable
By present, past, and future) on such day
As Heav'n's great year brings forth, th' empyreal host
Of angels by imperial summons call'd,
Innumerable before th' Almighty's throne

574–76. A very skilful suggestion is here made, that renders plausible the bold inventions of the poet, especially in describing the battles of the fallen angels.

583. *As Heaven's great year:* Plato's great year seems to have been in the poet's thoughts:

"Magnus ab integro seclorum nascitur ordo."

Virg. Ec. iv. 5.

The great year of the heavens, according to Plato, was the revolution of all the spheres. Everything returns to where it set out, when the motion of the spheres first began. This was a fit time for the declaration of the vicegerency of the Son of God. Milton selects a similar period for the birth of the angels (861), imagining such vast revolutions prior to the creation of angels and of the world. So far back into eternity did the comprehensive mind of the poet carry him.—R.

583. *Th' empyreal host, &c.:* The hint of this august assembly was, probably, derived from Job i. 6; 1 Kings xxii. 19.

Forthwith from all the ends of Heav'n appear'd
Under their Hierarchs in order bright:
Ten thousand thousand ensigns high advanced,
Standards and gonfalons 'twixt van and rear
Stream in the air, and for distinction serve
Of hierarchies, of orders, and degrees;
Or in their glitt'ring tissues bear emblazed
Holy memorials, acts of zeal and love
Recorded eminent. Thus when in orbs
Of circuit inexpressible they stood,
Orb within orb, the Father infinite,
By whom in bliss imbosom'd sat the Son,
Amidst as from a flaming mount, whose top
Brightness had made invisible, thus spake:
  Hear, all ye Angels, progeny of light,
Thrones, Dominations, Princedoms, Virtues, Pow'rs,
Hear my decree, which unrevoked shall stand:
This day I have begot whom I declare
My only Son; and on this holy hill
Him have anointed, whom ye now behold
At my right hand; your Head I him appoint;
And by myself have sworn, to him shall bow
All knees in Heav'n, and shall confess him Lord:
Under his great vicegerent reign abide
United as one individual soul,
For ever happy. Him who disobeys,
Me disobeys, breaks union, and that day
Cast out from God, and blessed vision, falls,
Into utter darkness, deep engulph'd, his place
Ordain'd without redemption, without end.
  So spake th' Omnipotent: and with his words
All seem'd well pleased; all seem'd, but were not all.
That day, as other solemn days, they spent

590. *Gonfalons:* Colours.

601. *Thrones, &c.:* Names or titles for distinguishing the various orders or ranks of angels.

607. *Bow:* Isaiah xlv. 23; Phil. ii. 9–11.

In song and dance about the sacred hill;
Mystical dance, which yonder starry sphere
Of planets and of fix'd, in all her wheels
Resembles nearest, mazes intricate,
Eccentric, intervolved, yet regular
Then most, when most irregular they seem;
And in their motions harmony divine
So smooths her charming tones, that God's own ear
Listens delighted. Ev'ning now approach'd
(For we have also our ev'ning and our morn,
We ours for change delectable, not need)
Forthwith from dance to sweet repast they turn
Desirous; all in circles as they stood,
Tables are set, and on a sudden piled
With angels' food, and rubied nectar flows
In pearl, in diamond, and massy gold,
Fruit of delicious vines, the growth of Heav'n.
On flow'rs reposed, and with fresh flow'rets crown'd,
They eat, they drink, and in communion sweet
Quaff immortality and joy, secure
Of surfeit, where full measure only bounds

620. *Mystical:* Complicated.

622. *Mazes:* Windings and turnings. *Eccentric:* Revolving about a different centre. *Intervolved:* Involved one within another.

625. Job xxxviii. 37. There seems in this line to be an allusion to the Pythagorean doctrine of the "music of the spheres." Pythagoras was so great an enthusiast in music, that he not only assigned to it a conspicuous place in his system of education, but even supposed that the heavenly bodies themselves were arranged at distances corresponding to the intervals of the diatonic scale, and imagined them to pursue their sublime march to notes created by their own harmonious movements, called "the music of the spheres;" but he maintained that this celestial concert, though loud and grand, is not audible to the feeble organs of man, but only to the gods.—Olmsted's Letters on Astronomy.

633. *Rubied:* Nectar of the colour of the rubies. Homer's Iliad xix. 38, *νέκταρ ἐρυθρόν.*

638. *Secure of surfeit:* Free from danger of excessive indulgence.

639. *Where full measure, &c.:* Full measure is the only thing that limits hem. The utmost they are capable of containing is the only bound set to

Excess, before th' All-bounteous King, who show'r'd
With copious hand, rejoicing in their joy.
Now when ambrosial night with clouds exhaled
From that high mount of God, whence light and shade
Spring both, the face of brightest Heav'n had chang'd
To grateful twilight (for night comes not there
In darker veil) and roseate dews disposed
All but th' unsleeping eyes of God to rest:
Wide over all the plain, and wider far
Than all this globous earth in plain outspread
(Such are the courts of God) th' angelic throng,
Dispersed in bands and files, their camp extend
By living streams among the trees of life,
Pavilions numberless, and sudden rear'd,
Celestial tabernacles, where they slept
Fann'd with cool winds; save those who in their course
Melodious hymns about the sov'reign throne
Alternate all night long: but not so waked
Satan; so call him now, his former name
Is heard no more in Heav'n; he of the first,
If not the first Arch-Angel, great in pow'r,
In favour, and pre-eminence, yet fraught
With envy 'gainst the Son of God, that day
Honour'd by his great Father, and proclaim'd
Messiah King anointed, could not bear
Through pride that sight, and thought himself impair'd.

them; they have full measure, but they cannot be too full—they cannot overflow: *without overflowing, full.*

642. *Ambrosial night:* Refreshing by the sleep which it affords, as the food, called ambrosia, was refreshing to the beings using it. Homer's Iliad, ii. 57.

650. Rev. xxii.

653. Their camp, embracing pavilions or tents, numberless, and suddenly reared.

657. *Alternate* melodious hymns; that is, sung by turns. *Not so waked:* Did not so employ his waking powers.

662. *With envy:* Here is set forth the origin of the apostasy in heaven.

Deep malice thence conceiving, and disdain,
Soon as midnight brought on the dusky hour
Friendliest to sleep and silence, he resolved
With all his legions to dislodge, and leave
Unworshipp'd, unobey'd the throne supreme
Contemptuous, and his next subordinate
Awak'ning, thus to him in secret spake:
Sleep'st thou, companion dear? What sleep can close
Thy eye-lids? and remember'st what decree
Of yesterday, so late hath pass'd the lips
Of Heav'n's Almighty! Thou to me thy thoughts
Wast wont, I mine to thee was wont to impart;
Both waking we were one; how then can now
Thy sleep dissent? New laws thou seest imposed;
New laws from him who reigns, new minds may raise
In us who serve, new counsels to debate
What doubtful may ensue: more in this place
To utter is not safe. Assemble thou
Of all those myriads which we lead the chief;
Tell them that by command, ere yet dim night
Her shadowy cloud withdraws, I am to haste,
And all who under me their banners wave,
Homeward with flying march where we possess
The quarters of the north; there to prepare

671. Beelzebub is here referred to.

684. *The chief:* The chief angels; the chiefs.

685. He begins his revolt with a lie. John viii. 44.—N.

689. *The quarters of the north:* Language drawn from what Isaiah says of the king of Babylon, xiv. 12; and from the prophecies of Jeremiah, i. 14; iv. 6; vi. 1. Shakspeare, before Milton, had called Satan *the monarch of the north.* Henry VI. Act v. Bishop Newton informs us that he had seen a Latin poem by Valmarina, printed in 1627, at Vienna, the plan of which, in many particulars is very similar to Paradise Lost. It opens with the exaltation of the Son of God, and therefore Lucifer revolts, and draws a third part of the angels after him into *the quarters of the north.* He thinks it more probable that Milton had seen this poem than some others from which he is charged with borrowing largely, being a universal scholar, reading all sorts of books, and taking hints from the moderns as well as the ancients. There is also an Italian poem, printed in Venice, in 1590, which, as some

Fit entertainment to receive our King
The great Messiah, and his new commands;
Who speedily through all the hierarchies
Intends to pass triumphant, and give laws.
So spake the false Arch-Angel, and infused
Bad influence into th' unwary breast
Of his associate: he together calls,
Or sev'ral one by one, the regent pow'rs,
Under him regent: tells as he was taught,
That the Most High commanding, now ere night,
Now ere dim night had disencumber'd Heav'n,
The great hierarchal standard was to move;
Tells the suggested cause, and casts between
Ambiguous words and jealousies, to sound
Or taint integrity: but all obey'd
The wonted signal and superior voice
Of their great potentate; for great indeed
His name, and high was his degree in Heav'n!
His count'nance, as the morning star that guides
The starry flock, allured them, and with lies
Drew after him the third part of Heav'n's host.
Mean while th' Eternal Eye, whose sight discerns

think, Milton may have also seen, and been indebted to. It describes the battle of the angels against Lucifer. The poem of Tasso on the Creation, has been generally neglected, but seems not to have altogether escaped the notice of Milton in preparing Paradise Lost. Todd mentions yet another obscure poem, by a different author, printed at Venice, in 1608, and also treating upon the subject of the Creation, to which, possibly, Milton had access.

702. Tells the *cause* that Satan had *suggested*, namely, to prepare entertainment for their new king, and to receive his laws, interspersing his remarks with ambiguous words, and words provocative of jealousy in angelic minds.

708–9. *Countenance ..... with lies, &c.*: Satan's countenance, not revealing the base intentions he sought to fulfil, allured, and *deceived* them, as with lies. Compare Rev. xii. 3, 4.

711. Milton frequently takes a liberty, allowable in a poet, of expressing only some part or quality of a person, where he means the person himself, and goes on to say things, which, properly speaking, are applicable only to the person himself. *His countenance* and *th' Eternal eye* (711), are employed as

Abstrusest thoughts, from forth his holy mount,
And from within the golden lamps that burn
Nightly before him, saw without their light
Rebellion rising; saw in whom, how spread
Among the sons of morn, what multitudes
Were banded to oppose his high decree;
And smiling to his only Son, thus said:
  Son, thou in whom my glory I behold
In full resplendence, Heir of all my might,
Nearly it now concerns us to be sure
Of our omnipotence, and with what arms
We mean to hold what anciently we claim
Of Deity or empire; such a foe
Is rising, who intends to erect his throne
Equal to ours, throughout the spacious north;
Nor so content, hath in his thought to try
In battle what our pow'r is, or our right.
Let us advise, and to this hazard draw
With speed what force is left, and all employ
In our defence, lest unawares we lose
This our high place, our sanctuary, our hill.
  To whom the Son, with calm aspéct and clear,
Lightning divine, ineffable, serene,
Made answer: Mighty Father, thou thy foes
Justly hast in derision, and secure

the part for whole, or the person to whom they respectively belong. The acts of smiling and speaking (718), therefore, are not attributed to the *eye* (711), but to the *Eternal*. Compare Ps. ii.

713. Alluding to the *lamps* in John's vision, Rev. iv. 5, "And there were seven lamps of fire burning before the throne."

716. *Sons of morn:* An epithet describing the angels, as Lucifer is so called in Is. xiv. 12. It is supposed that this epithet is given, either on account of their early creation, or to express angelic beauty and gladness, the morning being the most delightful part of the day.

719. Compare Heb. i. 2, 3.

734. *Lightning:* For light'ning or lightening, a participle, and qualifying aspect. It means shedding or diffusing light, and is qualified by the following adjectives used adverbially.

Laugh'st at their vain designs and tumults vain,
Matter to me of glory, whom their hate
Illustrates, when they see all regal pow'r
Giv'n me to quell their pride, and in event
Know whether I be dextrous to subdue
Thy rebels, or be found the worst in Heav'n.
So spake the Son; but Satan with his pow'rs
Far was advanced on winged speed, an host
Innumerable as the stars of night,
Or stars of morning, dew-drops, which the Sun
Impearls on ev'ry leaf and ev'ry flow'r.
Regions they pass'd, the mighty regencies
Of Seraphim, and Potentates, and Thrones,
In their triple degrees; regions to which
All thy dominion, Adam, is no more
Than what this garden is to all the earth,
And all the sea, from one entire globose
Stretch'd into longitude; which having pass'd,
At length into the limits of the north

739. *Illustrates:* Brings into clearer notice.

742. *Worst:* Weakest.

746. *Stars of morning:* Casimer calls the dews "stellulæ noctis decedentis." The sun *impearls* the drops of dew; that is, gives them the appearance of pearls. V. 2.

747. *Impearls:* Du Bartas, in the translation, thus writes:

"..... the flowery meads
Impearl'd with tears, which sweet Aurora sheds."

T.

750. *Triple degrees:* An idea borrowed from Tasso and the schoolmen.

753. *Globose:* Globe.

754. *Longitude:* Length. *Which:* Which regions.

755. *At length into the limits, &c.:* The revolt in Heaven is described with great force of imagination, and a fine variety of circumstances. The learned reader cannot but be pleased with the poet's imitation of Homer, in 762. Homer mentions persons and things, which, he tells us, in the language of the gods are called by different names from those they go by in the language of men. Milton has imitated him with his usual judgment in this particular place, wherein he has, likewise, the authority of Scripture to justify him.—A.

They came, and Satan to his royal seat
High on a hill, far blazing, as a mount
Raised on a mount, with pyramids and tow'rs
From diamond quarries hewn, and rocks of gold;
The palace of great Lucifer (so call
That structure in the dialect of men
Interpreted) which not long after, he
Affecting all equality with God,
In imitation of that mount whereon
Messiah was declared in sight of Heav'n,
The Mountain of the Congregation call'd;
For thither he assembled all his train.
Pretending so commanded to consult
About the great reception of their King,
Thither to come, and with calumnious art
Of counterfeited truth, thus held their ears:
  Thrones, Dominations, Princedoms, Virtues, Pow'rs,
If these magnific titles yet remain
Not merely titular, since by decree
Another now hath to himself ingross'd
All pow'r, and us eclipsed under the name
Of King Anointed, for whom all this haste
Of midnight march, and hurried meeting here,
This only to consult, how we may best,
With what may be devised of honours new,
Receive him coming to receive from us
Knee-tribute yet unpaid, prostration vile,
Too much to one, but double how endured,
To one and to his image now proclaim'd?
But what if better counsels might erect
Our minds, and teach us to cast off this yoke?
Will ye submit your necks, and choose to bend
The supple knee? Ye will not, if I trust
To know ye right; or if ye know yourselves

766. Alluding to Is. xiv. 13.

772. *Virtues:* An order of angels. See 837.

784–85. *To one:* The Father. *His image:* The Son of God.

Natives and sons of Heav'n possess'd before
By none, and if not equal all, yet free,
Equally free; for orders and degrees
Jar not with liberty, but well consist.
Who can in reason then or right assume
Monarchy over such as live by right
His equals, if in pow'r and splendour less,
In freedom equal? or can introduce
Law and edict on us, who without law
Err not? much less for this to be our Lord,
And look for adoration, to th' abuse
Of those imperial titles which assert
Our being ordain'd to govern, not to serve.
  Thus far his bold discourse without control
Had audience, when among the Seraphim
Abdiel, than whom none with more zeal adored
The Deity, and divine commands obey'd,
Stood up, and in a flame of zeal severe,
The current of his fury thus opposed:
  O argument, blasphémous, false, and proud!
Words which no ear ever to hear in Heav'n
Expected, least of all from thee, Ingrate,
In place thyself so high above thy peers.
Canst thou with impious obloquy condemn
The just decree of God, pronounced and sworn,

790. *Possessed* refers to *Heaven*. The meaning is: No one possessed Heaven before them; they are a sort of Aborigines. This idea is more fully expressed in 859.

792. *Jar*: Disagree. The metaphor is drawn from discords in music.

799. *Much less, &c.*: The construction is difficult, but may thus be understood: Much less (in reason or right) can he introduce law and edict on us for this purpose, namely, to be our Lord.

800. *To the abuse, &c.*: It means, and thus abuse those titles by which Satan addressed his associates, 772–74. The above argument is answered by Abdiel, 831.

803. *Bold discourse*: Satan had impiously assumed an equality with God; and on this ground had refused him the homage of obedience.

809. *Blasphémous*: It will be noticed that the second syllable must be pronounced long, or receive the stress of voice.

That to his only Son, by right endued
With regal sceptre, ev'ry soul in Heav'n
Shall bend the knee, and in that honour due
Confess him rightful King? Unjust, thou say'st,
Flatly unjust, to bind with laws the free,
And equal over equals to let reign,
One over all with unsucceeded pow'r.
Shalt thou give law to God? Shalt thou dispute
With him the points of liberty, who made
Thee what thou art, and form'd the pow'rs of Heav'n
Such as he pleased, and circumscribed their being?
Yet, by experience taught, we know how good,
And of our good and of our dignity
How provident he is, how far from thought
To make us less, bent rather to exalt
Our happy state under one head more near
United. But to grant it thee unjust,
That equal over equals monarch reign:
Thyself, though great and glorious, dost thou count,
Or all angelic nature join'd in one,
Equal to him begotten Son? by whom
As by his Word the mighty Father made
All things, ev'n thee; and all the Spirits of Heav'n
By him created in their bright degrees,
Crown'd them with glory, and to their glory named
Thrones, Dominations, Princedoms, Virtues, Pow'rs,
Essential Pow'rs; nor by his reign obscured,
But more illustrious made; since he the Head
One of our number thus reduced becomes;
His laws our laws; all honour to him done

821. *With unsucceeded power:* Power which admits of no successor—perpetual.

824. *Points of liberty:* Questions relating to liberty.

836–37. John i. 3; Coloss. i. 15–18; Heb. i. 2.

840. This line is a translation of one in the frontispiece of Heywood's Hierarchy of Angels:

"Throni, Dominationes, Principatus, Virtutes, Potestates."

843. *Reduced:* In the sense of constituted.

Returns our own. Cease then this impious rage,
And tempt not these; but hasten to appease
Th' incensed Father, and th' incensed Son,
While pardon may be found, in time besought.
So spake the fervent Angel; but his zeal
None seconded, as out of season judged,
Or singular and rash, whereat rejoiced
Th' Apostate, and more haughty thus replied:
That we were form'd then, say'st thou? and the work
Of secondary hands, by task transferr'd
From Father to his Son? Strange point, and new!
Doctrine which we would know whence learn'd: who saw
When this creation was? Remember'st thou
Thy making, while the Maker gave thee being?
We know no time when we were not as now;
Know none before us, self-begot, self-raised
By our own quick'ning pow'r, when fatal course
Had circled his full orb, the birth mature
Of this our native Heav'n, ethereal sons.
Our puissance is our own; our own right hand
Shall teach us highest deeds, by proof to try
Who is our equal: then thou shalt behold

853. The opinion that the angels were not created, but self-existent, is here advanced, or alluded to by Satan. In Book IX. 145, he proposes the opinion as a matter of question.

855. *Point:* Assertion.

861. *Fatal course:* Destiny. An allusion seems here to be made to ancient philosophy, according to which Destiny (or Fate) was a secret and invisible power or virtue, which, with incomprehensible wisdom regulated all the occurrences of this world, which to human eyes appear irregular and fortuitous. The Stoics, however, understood by Destiny a certain concatenation of things, which, from all eternity, follow each other of absolute necessity, there being no power able to interrupt their connection. To this invisible power even the gods were compelled to succumb.—BRANDE.

We may observe that our author makes Satan a fatalist. We angels (says he) were *self-begot, self-raised, by our own quick'ning power when the course of fate had completed its full round and period:* then we were *the birth mature*—the production, in due season, of this our native Heaven. No compliment to fatalism to put it into the mouth of the devil.—N.

863. *Puissance:* Power.

Whether by supplication we intend
Address, and to begirt th' almighty throne
Beseeching or besieging. This report,
These tidings, carry to th' Anointed King;
And fly, ere evil intercept thy flight.
  He said, and as the sound of waters deep
Hoarse murmur echo'd to his words applause
Through the infinite host; nor less for that
The flaming Seraph fearless, though alone
Encompass'd round with foes, thus answer'd bold:
  O alienate from God, O Spirit accursed,
Forsaken of all good! I see thy fall
Determined, and thy hapless crew involved
In this perfidious fraud, contagion spread
Both of thy crime and punishment: henceforth
No more be troubled how to quit the yoke
Of God's Messiah: those indulgent laws
Will not be now vouchsafed; other decrees
Against thee are gone forth without recall;
That golden sceptre, which thou didst reject,
Is now an iron rod, to bruise and break
Thy disobedience. Well thou didst advise,
Yet not for thy advice or threats I fly
These wicked tents devoted, lest the wrath
Impendent, raging into sudden flame,
Distinguish not; for soon expect to feel
His thunder on thy head, devouring fire;
Then who created thee lamenting learn,
When who can uncreate thee thou shalt know.
  So spake the Seraph Abdiel, faithful found

869. *Beseeching or besieging:* Addison objects to this, and other examples of alliteration, as wanting in dignity; yet, in this instance it seems so natural and unstudied, that we cannot reasonably object to it.

872. Rev. xix. 6.

879. *Crew:* A term that well expresses their miserable and guilty state.

887. Ps. ii. 9.

890. *Lest:* Before this supply the words, "but I fly."

896. *The Seraph Abdiel:* The part of Abdiel, who was the only spirit in

Among the faithless, faithful only he;
Among innumerable false, unmoved,
Unshaken, unseduced, unterrified,
His loyalty he kept, his love, his zeal;
Nor numbers, nor example, with him wrought
To swerve from truth, or change his constant mind,
Though single. From amidst them forth he pass'd,
Long way through hostile scorn, which he sustain'd
Superior, nor of violence fear'd aught;
And with retorted scorn his back he turn'd
On those proud tow'rs to swift destruction doom'd.

this infinite host of angels that preserved his allegiance to his Maker, exhibits to us a noble model of religious singularity. The zeal of the Seraph breaks forth in a becoming warmth of sentiments and expressions, as the character which is given us of him denotes the generous scorn and intrepidity which attends heroic virtue. The author, doubtless, designed it as a pattern to those who live among mankind in their present state of degeneracy and corruption.—A.

MILTON'S PORTRAIT OF THE ANGELS AND DEVILS.

Milton's management of his angels and devils proves, as much as anything in the poem, the versatility of his genius, the delicacy of his discrimination of character, that Shakspearian quality in him which has been so much overlooked. To break up the general angel or devil element into so many finely-individualized forms; to fit the language to the character of each; to do this in spite of the dignified and somewhat unwieldy character of his style: to avoid insipidity of excellence in his seraphs, and inspidity of horror in his fiends; to keep them erect and undwindled, whether in the presence of Satan on the one side, or of Messiah on the other,—was a problem requiring skill as well as daring, dramatic as well as epic powers. No mere mannerist could have succeeded in it. Yet, what vivid portraits has he drawn of Michael, Raphael (how like, in their difference from each other, as well as in their names, to the two great Italian painters!), Abdiel, Uriel, Beelzebub, Moloch, Belial, Mammon—all perfectly distinct; all speaking a leviathan language, which, in all, however, is modified by the character of each, and in none sinks into mannerism. If Milton had not been the greatest of epic poets, he might have been the second of dramatists. Macaulay has admirably shown how, or rather *that* Shakspeare has preserved the distinction between similar characters, such as Hotspur and Falconbridge; and conceded even to Madame D'Arblay a portion of the same power, in depicting several individuals, all young, all clever, all clergymen, all in love, and yet all unlike each other. But Milton has performed a much more difficult achievement. He has re-

presented five devils, all fallen, all eloquent, all in torment, hate, and hell, and yet all so distinct that you could with difficulty interchange a line of the utterances of each. None but Satan, the incarnation of egotism, could have said—

"What matter where, if I be still the same?"

None but Moloch—the rash and desperate—could thus abruptly have broken silence—

"My sentence is for open war."

None but Belial—the subtile, far-revolving fiend—could have spoken of

"Those thoughts that wander through eternity."

None but Mammon—the down-looking demon—would ever, alluding to the subterranean riches of Hell, have asked the question—

"*What can Heaven show more?*"

Or, who but Beelzebub, the Metternich of Pandemonium, would have commenced his oration with such grave, terrific irony as—

"Thrones, and imperial powers, offspring of Heaven,
Ethereal virtues, or these titles now
Must we renounce, and changing style, be called
Princes of Hell?"

GILFILLAN.

BOOK VI.

THE ARGUMENT.

RAPHAEL continues to relate how Michael and Gabriel were sent forth to battle against Satan and his Angels. The first fight described; Satan and his Powers retire under night; he calls a council, invents devilish engines, which, in the second day's fight, put Michael and his angels to some disorder; but they at length, pulling up mountains, overwhelmed both the force and machines of Satan. Yet the tumult not so ending, God on the third day sends Messiah his Son, for whom he had reserved the glory of that victory; He, in the power of his Father, coming to the place, and causing his legions to stand still on either side, with his chariot and thunder driving into the midst of his enemies, pursues them, unable to resist, towards the wall of Heaven; which opening, they leap down with horror and confusion into the place of punishment prepared for them in the deep; Messiah returns with triumph to his Father.

INTRODUCTORY REMARKS.

The battle of the rebellious angels is the grand feature of this Book, and is generally regarded as one of the most admirable parts of the poem. I will frankly confess that I cannot entirely subscribe to this opinion. In the first place, the introduction of the invention of artillery into the combat is objectionable: in the war of spirits it is degrading, and almost ludicrous. In the whole mode of carrying on this mighty effort against Heaven, there is too much of earth and materialism. It will be answered, that this was of necessity; for how was a war of spirits to be expressed? Perhaps such a difficulty was insurmountable; but then the subject should have been covered with a mantle; at least the elements might have been made to contend—a universal tempest of fire, wind, and water. Here everything is conducted almost in the ordinary manner, and with the technical skill of human warfare, except that the degree of force is more gigantic.

It will be pleaded that Milton had the authority of the language of Holy Writ for such descriptions, and that he generally speaks in the very words of the Bible. It is true that he adapts these words with astonishing skill and genius; but he contrives to go into details which break up the spell of their mysteries. The phraseology of these sacred writings referred to is astonishingly sublime, picturesque, and poetical: if Milton could have stopped exactly where that stopped, he would have done better. This is a bold censure, but it is sincere. I think that the poet was led into this by his rivalry of Homer and Virgil, and the other ancient classics. He had a great advantage over them in his subject, and he should not have fallen from it. There is no poetry in Homer or Virgil like the poetry of the Bible.

The condensed collocation of Milton's language is peculiar to himself. Its breaks—its bursts—the strong—the rough and the flowing—the concise and the gigantic—are mingled with a surprising skill, and eloquence, and magic. It is easy to find single gems in other authors; the galaxy is the wonder. Milton's splendour, when it began to rise, did not stop till it blazed.

Even supposing his Book of Battles to be liable to the censure I have hazarded, still the manner in which it augments its force as it goes onward, is miraculous. The character of Satan, combining the height of wickedness with grandeur of power and will, is supported in a state of progressive elevation; while the Deity, Father and Son, still retains his supremacy, and to whatever sublimity the rebel angel is lifted, soars in unapproached dominion above him. All this is displayed with marvellous splendour of genius in the close of the Sixth Book. The effects of Satan's defeat are conceived and described with a superhuman strength of imagination.—E. B.

BOOK VI.

ALL night the dreadless Angel, unpursued,
Through Heav'n's wide champain held his way, till morn,
Waked by the circling hours, with rosy hand
Unbarr'd the gates of light. There is a cave
Within the mount of God, fast by his throne,
Where light and darkness in perpetual round

1. *Angel:* Abdiel. 2. *Champain:* Open plain.

3. *Circling hours:* In mythology these divinities are regarded in two points of view—as the goddesses of the seasons, and hours of the day; and their number is stated in different ways accordingly. Their duty was to hold the gates of Heaven, which they opened to send forth the chariot of the sun in the morning, and receive it again in the evening. No classical poet has described them with greater beauty than Shelley, in a celebrated passage of his *Prometheus Unbound*. These goddesses are often depicted as forming the train of Venus.—BRANDE.

See also note, Book V. 2.

5. *Mount of God, &c.:* In his description of Heaven, Milton finds ample field for the serious as well as the sportive exercise of his unbounded imagination. He gives us the conception of a region immeasurably large. Many earths are massed together to form one continent surrounding the throne of God; a continent, not of cloud or aery light, but of fixed, solid land, with steadfast, towering mountains, and soft slumbrous vales; to which Pollok, in his copy of it, has added, finely, wastes and wildernesses—retreats even there for solitary meditation. Afar, like a cloud, rises the centre and pinnacle of the region, the throne of Jehovah, now bathed in light, and now shaded by profound darkness.—GILFILLAN.

6. *Where light and darkness, &c.:* The making darkness a positive thing is

Lodge and dislodge by turns, which makes through Heav'n
Grateful vicissitude, like day and night;
Light issues forth, and at the other door
Obsequious darkness enters, till her hour
To veil the Heav'n, though darkness there might well
Seem twilight here: and now went forth the morn
Such as in highest Heav'n, array'd in gold
Empyreal; from before her vanish'd night,
Shot through with orient beams; when all the plain,
Cover'd with thick embattled squadrons bright,
Chariots and flaming arms, and fiery steeds,
Reflecting blaze on blaze, first met his view.
War he perceived, war in procinct, and found
Already known what he for news had thought
To have reported. Gladly then he mix'd
Among those friendly Pow'rs, who him received
With joy and acclamations loud, that one,
That of so many myriads fall'n, yet one
Return'd not lost. On to the sacred hill
They led him, high applauded, and present
Before the seat supreme; from whence a voice
From midst a golden cloud thus mild was heard:
  Servant of God, well done! well hast thou fought
The better fight, who singly hast maintain'd
Against revolted multitudes the cause
Of truth, in word mightier than they in arms;
And for the testimony of truth hast borne

poetical: but besides that, as he thought fit to bring it into Heaven, it could ot be otherwise represented, for obvious reasons.—WARBURTON.

The thought of light and darkness lodging and dislodging by turns, the one ssuing forth and the other entering, is plainly borrowed from a fine passage in Hesiod, Theog. 748.

18. See Book of Maccabees vi. 39.

19. *Procinct:* Complete preparation for action. Allusion is made to the girdle which was put on, and drawn closely around the person of the soldier, before engaging in battle.

29. *Abdiel* in Hebrew means servant of God. Rev. xii. 7, 8.—S.

Universal reproach (far worse to bear
Than violence); for this was all thy care
To stand approved in sight of God, though worlds
Judged thee perverse: the easier conquest now
Remains thee, aided by this host of friends,
Back on thy foes more glorious to return
Than scorn'd thou didst depart, and to subdue
By force, who reason for their law refuse,
Right reason for their law, and for their king
Messiah, who by right of merit reigns.
Go, Michael, of celestial armies prince,
And thou in military prowess next,
Gabriel, lead forth to battle these my sons
Invincible, lead forth my armed Saints,
By thousands and by millions ranged for fight,
Equal in number to that Godless crew
Rebellious; them with fire and hostile arms
Fearless assault, and to the brow of Heav'n
Pursuing, drive them out from God and bliss
Into their place of punishment, the gulf
Of Tartarus, which ready opens wide
His fiery Chaos to receive their fall.

34. *Universal reproach:* Another example of this inharmonious measure is found in 874: it is not common, but, as Jortin observes, Milton often inserts harsh verses, when he could easily have altered them, judging, probably, that they had the same good effect in poetry which occasional discords produce in music.

44. *Go Michael, &c.:* As this battle of the angels is founded principally on Rev. xii. 7, 8—"*There was war in Heaven; Michael and his angels fought against the Dragon, and the Dragon fought, and his angels, and prevailed not, neither was their place found any more in Heaven*"—Michael is rightly made by Milton the leader of the heavenly armies, and the name in Hebrew signifies *the power of God*. But it may be censured, perhaps, as a piece of bad conduct in the poem, that the commission here given is not executed. They are ordered to *drive* the rebel angels *out from God and bliss*, but this is effected at last by the Messiah alone. Some reasons for it are assigned in the speech of God (680), and in that of the Messiah (801).—N.

55. *His fiery Chaos:* Chaos may mean any place of confusion; but, if we take it strictly, Tartarus, or Hell, was built in Chaos (II. 1002), and there-

So spake the sov'reign voice, and clouds began
To darken all the hill, and smoke to roll
In dusky wreaths, reluctant flames, the sign
Of wrath awaked; nor with less dread the loud
Ethereal trumpet from on high 'gan blow:
At which command the powers militant
That stood for Heav'n, in mighty quadrate join'd
Of union irresistible, moved on
In silence their bright legions, to the sound
Of instrumental harmony, that breath'd
Heroic ardour to advent'rous deeds
Under their God-like leaders, in the cause
Of God and his Messiah. On they move
Indissolubly firm: nor obvious hill,
Nor strait'ning vale, nor wood, nor stream divides
Their perfect ranks; for high above the ground
Their march was, and the passive air upbore
Their nimble tread. As when the total kind
Of birds, in orderly array on wing,
Came summon'd over Eden, to receive
Their names of thee; so over many a tract
Of Heav'n they march'd, and many a province wide

fore that part of it, being stored with fire, may not improperly be called *a fiery Chaos*.—N. *His* is a Hebraistic expression for *its*.

56. Compare Exod. xix. 16, &c.

58. *Reluctant:* As if to arouse to the work of destruction; but Dunster understands this word in the sense of the most violent exertion of the fire to resist and break through the smoke.

59. *Dread:* Terribleness.

62. *Quadrate:* Square.

69. *Obvious:* Opposing them in front; lying in their way.

70. *Strait'ning:* Narrowing.

71. Our author attributes the same kind of motion to the angels, as the ancients did to their gods, which was gliding through the air without ever touching the ground with their feet; or as Milton (VIII. 302) elegantly expresses it, *smooth sliding without step*.

73. *Total kind*, or race: The phrase is expressive of a great number of birds.

Tenfold the length of this terrene. At last,
Far in th' horizon to the north appear'd
From skirt to skirt a fiery region, stretch'd
In battalious aspéct, and nearer view
Bristled with upright beams innumerable
Of rigid spears, and helmets throng'd, and shields
Various, with boastful argument portray'd
The banded Pow'rs of Satan hasting on
With furious expedition; for they ween'd
That self-same day by fight, or by surprise,
To win the mount of God, and on this throne
To set the envier of his state, the proud
Aspirer, but their thoughts proved fond and vain
In the mid-way; though strange to us it seem'd
At first, that Angel should with Angel war,
And in fierce hosting meet, who wont to meet
So oft in festivals of joy and love
Unanimous, as sons of one great sire
Hymning th' Eternal Father; but the shout
Of battle now began, and rushing sound
Of onset ended soon each milder thought.
High in the midst exalted as a God,
Th' Apostate in his sun-bright chariot sat,
Idol of majesty divine, inclosed

78. *Terrene:* Earthly.

79–83. It appeared a fiery region, indistinctly at first, but, upon nearer view, it proved to be Satan's rebel army.—N.

80. *Skirt:* Margin.

81. *In battalious aspéct:* In appearance as an army marshalled for battle.

84. *Various, with boastful argument portray'd: Shields various,* are shields varied with diverse sculptures and paintings; an elegant Latinism. This line seems to be taken from the Phœnissæ of Euripides (1117).—N.

93. *Hosting:* A word coined by Milton from *host*, and means encounter.

101. *Idol of majesty divine:* In line 114, Satan is called *resemblance of the Highest;* but how judiciously has Milton culled out the word *idol*, which, though it be in its original signification the same as resemblance, yet, by its common application, always in a bad sense, served much better to express the present character of Satan.—T.

With flaming Cherubim and golden shields;
Then lighted from his gorgeous throne, for now
'Twixt host and host but narrow space was left
(A dreadful interval), and front to front
Presented, stood in terrible array,
Of hideous length. Before the cloudy van,
On the rough edge of battle ere it join'd,
Satan, with vast and haughty strides advanced,
Came tow'ring, arm'd in adamant and gold:
Abdiel that sight endured not, where he stood
Among the mightiest, bent on highest deeds,
And thus his own undaunted heart explores:
O Heav'n! that such resemblance of the High'st
Should yet remain, where faith and reälty
Remain not! wherefore should not strength and might
There fail where virtue fails, or weakest prove
Where boldest, though to sight unconquerable?

106. *Stood in terrible array, &c.:* It required great pregnancy of invention, and strength of imagination, to fill the battle with such circumstances as should raise and astonish the mind of the reader; and, at the same time, an exactness of judgment to avoid everything that might appear light or trivial. Those who look into Homer are surprised to find his battles still rising one above another, and improving in horror to the conclusion of the Iliad. Milton's fight of angels is wrought up with the same beauty. It is ushered in with such signs of wrath as are suitable to Omnipotence incensed.

The first engagement is carried on under a cope of fire, occasioned by the flight of innumerable burning darts and arrows, which are discharged from each host. The second onset is still more terrible, as it is filled with those artificial thunders which seem to make the victory doubtful, and produce a kind of consternation even in the good angels. This is followed by the tearing up of mountains and promontories; till, in the last place, Messiah comes forth in the fulness of majesty and terror. The pomp of his appearance, amidst the roarings of his thunders, the flashes of his lightnings, and the noise of his chariot-wheels, is described with the utmost flights of human imagination.—A.

108. *Edge:* See I. 276.

113. Such soliloquies are not uncommon in the poets, at the beginning and even in the midst of battles. They are instances merely of persons *thinking aloud.*

115. *Realty:* Loyalty.

118. *To sight:* Apparently.

His puissance, trusting in th' Almighty's aid,
I mean to try, whose reason I have try'd
Unsound and false; nor is it aught but just
That he who in debate of truth hath won
Should win in arms, in both disputes alike
Victor; though brutish that contést and foul,
When reason hath to deal with force, yet so
Most reason is that reason overcome.
  So pondering, and from his armed peers
Forth stepping opposite, half-way he met
His daring foe, at this prevention more
Incensed; and thus securely him defy'd:
  Proud, art thou met? Thy hope was to have reach'd
The height of thy aspiring unopposed,
The throne of God unguarded, and his side
Abandon'd at the terror of thy pow'r
Or potent tongue: fool! not to think how vain
Against th' Omnipotent to rise in arms!
Who out of smallest things could without end
Have raised incessant armies to defeat
Thy folly! or with solitary hand
Reaching beyond all limit, at one blow,
Unaided, could have finish'd thee, and whelm'd
Thy legions under darkness! but thou seest
All are not of thy train: there be who faith
Prefer, and piety to God, though then
To thee not visible, when I alone
Seem'd in thy world erroneous to dissent
From all; my sect thou seest; now learn, too late,
How few sometimes may know, when thousands err

125–26. *Reason:* These lines contain a fine play upon this word.

129. *Prevention:* Coming forward.

139. *Solitary:* Single.

147. *Sect:* Division—that part of the angels that had not rebelled against the King of Heaven.

148. That is—how sometimes a few may discern rightly, when thousands err. The good angel said *few*, though one, and that himself, was particu-

Whom the grand foe, with scornful eye askance,
Thus answer'd: Ill for thee, but in wish'd hour
Of my revenge, first sought for thou return'st
From flight, seditious Angel, to receive
Thy merited reward, the first assay
Of this right hand provoked, since first that tongue,
Inspired with contradiction, durst oppose
A third part of the Gods, in synod met
Their deities to assert, who while they feel
Vigour divine within them, can allow
Omnipotence to none. But well thou com'st
Before thy fellows, ambitious to win
From me some plume, that thy success may shew
Destruction to the rest. This pause between
(Unanswer'd lest thou boast) to let thee know;
At first I thought that Liberty and Heav'n
To heav'nly souls had been all one; but now
I see that most through sloth had rather serve,
Minist'ring Spirits, train'd up in feast and song:
Such hast thou arm'd, the minstrelsy of Heav'n,
Servility with freedom to contend,
As both their deeds compared this day shall prove.
To whom in brief thus Abdiel stern reply'd:
Apostate, still thou err'st, nor end wilt find
Of erring, from the path of truth remote.
Unjustly thou deprav'st it with the name
Of Servitude to serve whom God ordains,
Or Nature; God and Nature bid the same,
When he who rules is worthiest, and excels

larly intended, thus showing his modesty. It is supposed that Milton, in this passage, sneers at the loyalists of his time, when they were the many, and who reproached the opposite, or republican party, as sectaries.

161–62. *Shew destruction, &c.:* Lead the other to destruction. The word *success* may signify bad or good fortune: here the former.

174. *Depravest:* Dost vilify.

175. *Servitude:* Abdiel makes an excellent distinction between servitude and liberty.

Them whom he governs. This is servitude,
To serve th' unwise, or him who hath rebell'd
Against his worthier, as thine now serve thee,
Thyself not free, but to thyself enthrall'd;
Yet lewdly dar'st our minist'ring upbraid.
Reign thou in Hell, thy kingdom; let me serve
In Heav'n God ever blest, and his divine
Behests obey, worthiest to be obey'd;
Yet chains in Hell, not realms expect: meanwhile
From me return'd, as erst thou saidst, from flight,
This greeting on thy impious crest receive.
So say'ng, a noble stroke he lifted high,
Which hung not, but so swift with tempest fell
On the proud crest of Satan, that no sight,
Nor motion of swift thought, less could his shield,
Such ruin intercept. Ten paces huge
He back recoil'd; the tenth on bended knee
His massy spear upstay'd, as if on earth
Winds under ground, or waters forcing way
Sidelong, had push'd a mountain from his seat,
Half sunk with all his pines. Amazement seized
The rebel Thrones, but greater rage, to see
Thus foil'd their mightiest; ours joy fill'd and shout,
Presage of victory and fierce desire
Of battle; whereat Michael bid sound
Th' Arch-Angel trumpet: through the vast of Heav'n
It sounded, and the faithful armies rung
Hosannah to the Highest: nor stood at gaze
The adverse legions, nor less hideous join'd
The horrid shock. Now storming fury rose,
And clamour such as heard in Heav'n till now

187. *Erst:* Before.

183. *In Hell thy kingdom:* It was to be so; the event was certain, as God had ordered him to be thrust from Heaven into Hell (52).

189. While yet speaking he raised his arm, and with amazing swiftness and power inflicted a stunning blow on the crest of Satan.

195. *As if, &c.:* A perfectly magnificent simile is here introduced.

Was never; arms on armour clashing bray'd
Horrible discord, and the madding wheels
Of brazen chariots raged; dire was the noise
Of conflict; over head the dismal hiss
Of fiery darts in flaming volleys flew,
And flying vaulted either host with fire.
So under fiery cope together rush'd
Both battles main, with ruinous assault
And inextinguishable rage. All Heav'n
Resounded; and had Earth been then, all Earth
Had to her centre shook. What wonder? when
Millions of fierce encount'ring Angels fought
On either side, the least of whom could wield

209–14. *Brayed, &c.:* The words *brayed horrible discord. brazen, raged, dire. hiss.* and others. are, in their sound, admirably descriptive of the sense.

Here, with great advantage. may be introduced some admirable remarks of Dr. Channing on the poetic diction of Milton. He says:

"Milton's numbers have the prime charm of *expressiveness.* They vary with, and answer to, the depth, or tenderness, or sublimity of his conceptions, and hold intimate alliance with the soul. Like Michael Angelo, in whose hands the marble was said to be flexible, he bends our language—which foreigners reproach with hardness—into whatever form the subject demands. All the treasures of sweet and solemn sound are at his command. This power over language is not to be ascribed to Milton's musical ear. It belongs to the soul. It is a gift or exercise of genius which has power to impress itself on whatever it touches; and finds, or frames, in sounds, motions, and material forms, correspondences and harmonies with its own fervid thoughts and feelings.

210. *Madding wheels:* What strong and daring figures are here! Everything is alive and animated. The very chariot-wheels are *mad* and *raging.* And how rough and jarring are the verses! The word *bray* usually signifies any disagreeable noise.—N.

212–14. Bentley objects to some of the language here used, and would correct it thus: *with* dismal hiss *the* fiery darts, &c. Milton's language is, indeed, quite inaccurate; but, as Dr. Pearce observes, there is a peculiar *force* sometimes in ascribing that to a circumstance of the thing, which more properly belongs to the thing itself: to the *hiss,* which belongs to the *darts* Or, the phrase *hiss of darts,* is equivalent to *hissing darts.*

214. *Vaulted:* Covered with a roof.

216. *Battles main:* Armies mighty.

These elements, and arm him with the force
Of all their regions: how much more of pow'r
Army 'gainst army numberless, to raise
Dreadful combustion warring, and disturb,
Though not destroy, their happy native seat;
Had not th' Eternal King omnipotent
From his strong hold of Heav'n high over-ruled
And limited their might; though number'd such
As each divided legion might have seem'd
A num'rous host, in strength each armed hand
A legion, led in fight yet leader seem'd
Each warrior single as in chief, expert
When to advance, or stand, or turn the sway
Of battle, open when, and when to close
The ridges of grim war: no thought of flight,
None of retreat, no unbecoming deed
That argued fear: each on himself rely'd,
As only in his arm the moment lay

222. *Elements:* The old chemists erroneously applied this term to fire, water, earth, and air. The elements of the alchemists are salt, sulphur, and mercury. The term element is now used as synonymous with simple, or undecompounded body; that is, a substance which we cannot resolve into simpler forms of matter. The number of such, at present, is fifty-four. The term, as here used by Milton, probably means the various substances of which the universe is composed.

229. *Though number'd, &c.:* Each legion was in number like an army; each single warrior was in strength like a legion; and though led in fight was as expert as a commander-in-chief. So that the angels are celebrated, first, for their *number*, then for their *strength*, and lastly for their *expertness* in war.—N.

230. *As each:* That each.

233. *In chief:* In the place of chief.

236. *The ridges of grim war:* A metaphor taken from a ploughed field: the men answer to the ridges, between whom the intervals of the ranks, the furrows, are. *The ridges of grim*, fierce, frightful-looking, *war;* that is, the ranks of the army, the files are implied. The ranks are the rows of soldiers from flank to flank, from side to side, from the left to the right: the files are from front to rear.—R.

239. *As only, &c.:* As if upon his single arm had depended the whole weight of the victory. The *moment:* The weight that turns the balance, as

Of victory: deeds of eternal fame
Were done, but infinite; for wide was spread
That war, and various; sometimes on firm ground
A standing fight, then soaring on main wing,
Tormented all the air: all air seem'd then
Conflicting fire. Long time in even scale
The battle hung; till Satan, who that day
Prodigious pow'r had shown, and met in arms
No equal, ranging through the dire attack
Of fighting Seraphim confused, at length
Saw where the sword of Michael smote, and fell'd
Squadrons at once: with huge two-handed sway
Brandish'd aloft the horrid edge came down
Wide wasting: such destruction to withstand
He hasted, and opposed the rocky orb
Of tenfold adamant, his ample shield:
A vast circumference. At his approach
The great Arch-Angel from his warlike toil
Surceased, and glad, as hoping here to end
Intestine war in Heav'n, th' arch-foe subdued,
Or captive dragg'd in chains, with hostile frown
And visage all inflamed, first thus began:
  Author of evil, unknown till thy revolt,
Unnamed in Heav'n, now plenteous, as thou seest

the word signifies in Latin. The metaphor of the *scale* is employed in 245, as it is also in Homer, Il. xii. 433; but Homer taught him to excel Homer.—N.

242. The meaning is: The war was sometimes a standing fight on the ground, and sometimes the war soaring on main (powerful) wing, tormented all the air.—P.

248. *No equal:* Though Abdiel had an advantage over Satan in the beginning of the fight, he is not considered by the poet as equal to him in strength.

251. *Two-handed sway, &c.:* It was accordant with ideas of chivalry and romance, to make Michael fight with *a two-handed sword*.

258. *Surceased:* Ceased.

262. These speeches, that follow, give breath to the reader after the hurry of the general battle; and prepare his mind for the ensuing combat between Michael and Satan. It is the practice, likewise, of Homer and Virgil, to make their heroes discourse before they fight: it renders the action more solemn, and more engages the reader's attention.—N.

These acts of hateful strife, hateful to all,
Though heaviest by just measure on thyself
And thy adherents, how hast thou disturb'd
Heav'n's blessed peace, and into nature brought
Misery, uncreated till the crime
Of thy rebellion? How hast thou instill'd
Thy malice into thousands, once upright
And faithful, now proved false? But think not here
To trouble holy rest; Heav'n casts thee out
From all her confines. Heav'n, the seat of bliss,
Brooks not the works of violence and war,
Hence then, and evil go with thee along,
Thy offspring, to the place of evil, Hell,
Thou and thy wicked crew; there mingle broils
Ere this avenging sword begin thy doom,
Or some more sudden vengeance wing'd from God
Precipitate thee with augmented pain.
  So spake the Prince of Angels: to whom thus
The Adversary: Nor think thou with wind
Of aery threats to awe whom yet with deeds
Thou canst not. Hast thou turn'd the least of these
To flight, or if to fall, but that they rise
Unvanquish'd, easier to transact with me
That thou shouldst hope, imperious, and with threats
To chase me hence? Err not that so shall end
The strife which thou call'st evil, but we style
The strife of glory; which we mean to win,
Or turn this Heav'n itself into the Hell
Thou fablest, here however to dwell free,
If not to reign. Mean while thy utmost force,
And join him named Almighty to thy aid,
I fly not, but have sought thee far and nigh.
  They ended parle, and both address'd for fight
Unspeakable; for who, though with the tongue

282. *The Adversary:* Satan, of which Hebrew word it is a translation.
288. *Err:* Mistake.
296. *Parle:* Debate.

Of Angels, can relate, or to what things
Liken on earth conspicuous, that may lift
Human imagination to such height
Of Godlike pow'r? for likest Gods they seem'd,
Stood they or moved, in stature, motion, arms,
Fit to decide the empire of great Heav'n.
Now waved their fiery swords, and in the air
Made horrid circles: two broad suns their shields
Blazed opposite, while expectation stood
In horror: from each hand with speed retired,
Where erst was thickest fight, th' angelic throng,
And left large field, unsafe within the wind
Of such commotion; such as, to set forth
Great things by small, if Nature's concord broke,
Among the constellations war were sprung,
Two planets rushing from aspéct malign
Of fiercest opposition in mid-sky
Should combat, and their jarring spheres confound,
Together both with next to almighty arm
Uplifted imminent, one stroke they aim'd
That might determine, and not need repeat,
As not of pow'r at once; nor odds appear'd
In might or swift prevention. But the sword

298–9. The sense is: Can relate that fight, or to what things liken it on earth, so conspicuous as to lift, &c.

302. *Stood they or moved:* Whether they stood or moved.

306. Expectation is here personified.

320–25. *But the sword, &c.:* Milton, notwithstanding the sublime genius he was master of, has, in this Book, drawn to his assistance all the helps he could meet with among the ancient poets. This passage is a copy of that in Virgil, wherein the poet tells us that the sword of Æneas, which was given him by the Deity, broke into pieces the sword of Turnus, which came from a mortal forge. As the moral in this place is divine, so, by the way, we may observe, that the bestowing on a man who is favoured by Heaven, such an allegorical weapon, is very conformable to the old eastern way of thinking. Not only Homer has made use of it, but we find the Jewish hero in the Book of Maccabees, who had fought the battles of the chosen people with so much glory and success, receiving in his dream a sword from the hand of the prophet Jeremiah.—A. *Prevention:* Anticipation

Of Michael from the armoury of God,
Was giv'n him temper'd so, that neither keen
Nor solid might resist that edge. It met
The sword of Satan with steep force to smite
Descending, and in half cut sheer; nor stay'd,
But with swift wheel reverse, deep ent'ring shared
All his right side: then Satan first knew pain,
And writhed him to and fro convolved; so sore
The griding sword with discontinuous wound
Pass'd through him: but th' ethereal substance closed,
Not long divisible; and from the gash
A stream of nect'rous humour, issuing, flow'd
Sanguine, such as celestial Spirits may bleed,
And all his armour stain'd ere while so bright.
Forthwith on all sides to his aid was run
By angels many and strong, who interposed
Defence, while others bore him on their shields
Back to his chariot, where it stood retired
From off the files of war: there they him laid
Gnashing for anguish, and despite, and shame,
To find himself not matchless, and his pride

325–29. *In half cut sheer:* Cut in two at once and completely. The pause at the word *sheer* adds force to the idea conveyed. The passage is an imitation of the Iliad, iii. 363, and of the Æn. xii. 731, &c. There is a peculiar adaptation in the words *shared*, *writhed*, *convolved so sore*, *griding*, and *discontinuous wound*, to the end of impressing deeply on the mind of the reader the pain inflicted upon Satan by Michael's keen sword.

326. *Swift wheel reverse:* With a swift turn in an opposite direction.

326. *Griding:* Harshly cutting. *Discontinuous:* Breaking up the continuity of the parts.

332. This passage, wherein Satan is described as wounded by the sword of Michael, is in imitation of Homer, who tells us, in the same manner, that upon Diomede's wounding the gods, there flowed from the wound an *ichor*, or pure kind of blood, which was not bred from mortal viands; and that though the pain was exquisitely great, the wound soon closed up and healed in those beings who are vested with immortality.—A.

335–36. *Was run by angels:* A Latin form of expression for *angels ran.*

340. *Despite:* Spite.

Humbled by such rebuke, so far beneath
His confidence to equal God in pow'r.
Yet soon he heal'd; for Spirits that live throughout
Vital in ev'ry part, not as frail man
In entrails, heart or head, liver or reins,
Cannot but by annihilating die;
Nor in their liquid texture mortal wound
Receive, no more than can the fluid air.
All heart they live, all head, all eye, all ear,
All intellect, all sense: and as they please,
They limb themselves: and colour, shape, or size
Assume, as likes them best, condense or rare.
Meanwhile in other parts like deeds deserved
Memorial, where the might of Gabriel fought,
And with fierce ensigns pierced the deep array
Of Moloch, furious king; who him defy'd,
And at his chariot-wheels to drag him bound
Threaten'd; nor from the Holy One of Heav'n
Refrain'd his tongue blasphemous; but anon
Down cloven to the waist, with shatter'd arms
And uncouth pain fled bellowing. On each wing
Uriel and Raphaël his vaunting foe,

344. *For spirits that live, &c.*: We see here Milton's notions of angels. They are vital in every part, can receive no mortal wound, and cannot die but by annihilation. They are all eye, all ear, all sense and understanding; and can assume what kind of bodies they please. These notions, if not true in divinity, yet, certainly, are very fine in poetry; but most of them are not disagreeable to those hints which are left us of these spiritual beings in Scripture.—N.

350. The account which Pliny gives of God is very similar to this.

353. *Likes*: Suits. *Condense*: Dense.

355–62. *Where the might of Gabriel, &c.*: Milton, in his description of his furious Moloch, flying from the battle, and bellowing with the wound he had received, doubtless had his eye on Mars, in the Iliad, who, upon his being wounded, is represented as retiring out of the fight, and making an outcry louder than that of a whole army when it begins the charge. The reader will easily observe how Milton has kept all the horror of this image without running into the ridiculousness of it.—A.

The expression "might of Gabriel fought," is imitated from Homer.

363. After Raphael, some critics propose to insert the word *each*.

Though huge, and in a rock of diamond arm'd,
Vanquish'd Adramelech and Asmadai,
Two potent thrones, that to be less than Gods
Disdain'd, but meaner thoughts learn'd in their flight,
Mangled with ghastly wounds through plate and mail.
Nor stood unmindful Abdiel to annoy
The atheist crew, but with redoubled blow
Ariel and Arioch, and the violence
Of Ramiel scorch'd and blasted overthrew.
I might relate of thousands, and their names
Eternize here on earth; but those elect
Angels, contented with their fame in Heaven,
Seek not the praise of men. The other sort
In might though wondrous, and in acts of war,
Nor of renown less eager, yet by doom
Cancell'd from Heaven and sacred memory,
Nameless in dark oblivion let them dwell.
For strength from truth divided and from just,
Illaudable, nought merits but dispraise
And ignominy; yet to glory aspires
Vain-glorious, and through infamy seeks fame:
Therefore eternal silence be their doom.
And now their mightiest quell'd, the battle swerved,
With many an inroad gored; deformed rout
Enter'd, and foul disorder; all the ground
With shiver'd armour strewn, and on a heap
Chariot and charioteer lay overturn'd,

365. *Adramelech:* Afterwards one of the idols of Sepharvaim, in Samaria, 2 Kings xvii. 31. *Asmadai*, the same as *Asmodeus*, Tobit iii. 8. The name is, by some, derived from a word signifying to exterminate.

368. *Plate and mail:* Two sorts of armour, the former consisting of thin plates of metal laid over one another like the scales of a fish, and sewed down to a strong linen or leathern jacket; the other, called chain mail, was a coat of steel net-work, consisting of iron rings, each having four other rings inserted in it.

371. *Ariel* is a word meaning "lion of God," or "lion-like." 2 Sam. xxiii. 20; 1 Chron. xi. 22. *Arioch* is of a similar signification. *Ramiel*, one that exalts himself against God.

386. *Battle:* Army, or the main body of it.

And fiery foaming steeds; what stood, recoil'd
O'erwearied, through the faint Satanic host
Defensive scarce, or with pale fear surprised,
Then first with fear surprised and sense of pain,
Fled ignominious, to such evil brought
By sin of disobedience, till that hour
Not liable to fear, or flight, or pain.
Far otherwise th' inviolable Saints
In cubic phalanx firm advanced entire,
Invulnerable, impenetrably arm'd:
Such high advantages their innocence
Gave them above their foes, not to have sinn'd,
Not to have disobey'd: in fight they stood
Unwearied, unobnoxious to be pain'd
By wound, tho' from their place by violence moved.
Now night her course began, and over Heaven
Inducing darkness, grateful truce imposed,
And silence on the odious din of war.
Under her cloudy covert both retired,

391. *What stood* is connected as a nominative case with the verbs *recoil'd* and *fled*; and is put in opposition to what *lay overturned*, in the preceding line. Part of the Satanic host *lay overturned*; and that part which was not overturned, but kept on their feet, *and stood*, either gave way, and *recoil'd overwearied*, or *with pale fear surprised*, *fled ignominious*.—N.

393. *Defensive scarce*: Scarcely in a posture to defend.

393. *Till that hour*: It seems a very extraordinary circumstance attending a battle, that not only none of the warriors on either side were capable of death by wound, but, on one side, none were capable of wound or even of pain. This was a very great advantage on the side of the good angels, but we must suppose that the rebel angels did not know their own weakness *till this hour*.—N.

399. *Cubic*: This is not to be interpreted in its strictest sense, but in the sense of *square*, having so much of the property of a cube as to be equal in length on each of its four sides.

405. *Though, &c.*: This circumstance is judiciously added to prepare the reader for what happens in the next fight.—N.

407. *Inducing*: Bringing on. The expression was probably taken from Horace, Sat. i. 5: 9:

"Jam nox inducere terris
Umbras, et cœlo diffundere signa parabat."

Victor and vanquish'd, on the foughten field
Michaël and his angels prevalent
Encamping, placed in guard their watches round,
Cherubic waving fires. On th' other part
Satan with his rebellious disappear'd,
Far in the dark dislodged; and void of rest,
His potentates to council call'd by night;
And in the midst thus undismay'd began:
O now in danger try'd, now known in arms,
Not to be overpow'r'd, Companions dear,
Found worthy not of liberty alone,
Too mean pretence, but what we more affect,
Honour, dominion, glory, and renown;
Who have sustain'd one day in doubtful fight
(And if one day, why not eternal days?)
What Heaven's Lord had pow'rfullest to send
Against us from about his throne, and judged
Sufficient to subdue us to his will,
But proves not so: then fallible, it seems,
Of future we may deem him, though till now
Omniscient thought. True is, less firmly arm'd,
Some disadvantage we endured and pain,

413. *Cherubic waving fires:* Their watches were *cherubic waving fires*—that is, Cherubim like fires waving; the Cherubim being described by our author, agreeably to Scripture, as of a fiery substance and nature.—N.

415. *Dislodged:* Removed.

418. *Oh, now in danger, &c.:* This speech of Satan is very artful. He flatters their pride and vanity, and avails himself of the only comfort that could be drawn from this day's engagement (though it was a false comfort), that God was neither so powerful nor wise as he was taken to be. He was forced to acknowledge that they had suffered some loss and pain, but endeavours to lessen it as much as he can, and attributes it not to the true cause, but to their want of better arms and armour, which he therefore proposes that they should provide themselves withal, to defend themselves, and annoy their enemies.—N.

421. *Too mean pretence:* Too small a claim.

430. *True is:* True it is.

431–32. So Prometheus, in like manner, comforts and confirms himself against Jupiter's threats. Æschyl. Prom. Vinct. 932.—N.

Till now not known ; but known, as soon contemn'd ;
Since now we find this our empyreal form
Incapable of mortal injury,
Imperishable, and though pierced with wound,
Soon closing, and by native vigour heal'd.
Of evil then so small, as easy think
The remedy ; perhaps more valid arms,
Weapons more violent, when next we meet,
May serve to better us, and worse our foes ;
Or equal what between us made the odds,
In nature none. If other hidden cause
Left them superior, while we can preserve
Unhurt our minds and understanding sound,
Due search and consultation will disclose.
He sat ; and in th' assembly next upstood
Nisroch, of principalities the prime.
As one he stood escaped from cruel fight,
Sore toil'd, his riven arms to havoc hewn,
And cloudy in aspéct thus answ'ring spake :
Deliverer from new Lords, leader to free
Enjoyment of our right as Gods : yet hard
For Gods, and too unequal work we find,
Against unequal arms to fight in pain,
Against unpain'd, impassive ; from which evil
Ruin must needs ensue ; for what avails
Valour or strength, though matchless, quell'd with pain
Which all subdues, and makes remiss the hands
Of mightiest ? Sense of pleasure we may well
Spare out of life perhaps, and not repine,
But live content, which is the calmest life :
But pain is perfect misery, the worst

440. *Worse :* Put to disadvantage.

447. *Nisroch :* An idol of the Ninevites, 2 Kings xix. 37 ; Isaiah xxxvii. 38. In his temple Sennacherib, king of Assyria, was slain.

455. *Impassive :* Incapable of pain.

462. *The worst of evils, &c. :* Nisroch is made to talk agreeably to the sentiments of Hieronymus, and those philosophers who maintained that pain is the greatest of evils : there might be a possibility of living without plea-

Of evils, and excessive, overturns
All patience. He who therefore can invent
With what more forcible we may offend
Our yet unwounded enemies, or arm
Ourselves with like defence, to me deserves
No less than for deliverance what we owe.
Whereto, with look composed, Satan reply'd:
Not uninvented that, which thou aright
Believ'st so main to our success, I bring.
Which of us who beholds the bright surface
Of this ethereous mould whereon we stand,
This continent of spacious Heav'n, adorn'd
With plant, fruit, flow'r ambrosial, gems, and gold;
Whose eye so superficially surveys
These things, as not to mind from whence they grow
Deep under ground, materials dark and crude,
Of spirituous and fiery spume, till touch'd
With Heaven's ray, and temper'd, they shoot forth
So bounteous, op'ning to the ambient light?
These in their dark nativity the deep
Shall yield us, pregnant with infernal flame;
Which into hollow engines, long and round,
Thick ramm'd, at th' other bore with touch of fire
Dilated and infuriate, shall send forth
From far, with thund'ring noise among our foes,
Such implements of mischief, as shall dash

sure, but there was no living in pain—a notion suitable enough to a deity of the effeminate Assyrians.

467. *To me:* That is, to my apprehension, or in my judgment.

471. *Main:* Important.

472. The construction is, *which of us who beholds*, &c., is there *whose eye so superficially*, &c.

479. *Spume:* Frothy matter.

481. *Ambient:* Encompassing.

482. *Deep:* The deep ground, or soil.

483. *Infernal flame:* Flame such as Hell furnishes.

488. *Implements of mischief:* The second day's engagement is apt to startle an imagination which has not been raised and qualified for such a descrip-

To pieces, and ov'rwhelm whatever stands
Adverse, that they shall fear we have disarm'd
The Thund'rer of his only dreaded bolt.
Nor long shall be our labour; yet ere dawn,
Effect shall end our wish. Mean while revive;
Abandon fear; to strength and council join'd
Think nothing hard, much less to be despair'd.
He ended, and his words their drooping cheer
Enlighten'd, and their languish'd hope revived.
Th' invention all admired, and each, how he
To be th' inventor miss'd; so easy it seem'd
Once found, which yet unfound most would have thought
Impossible; yet haply of thy race
In future days, if malice should abound,
Some one intent on mischief, or inspired
With dev'lish machination, might devise
Like instrument to plague the sons of men
For sin, on war and mutual slaughter bent.

tion by the reading of the ancient poets, and of Homer in particular. It was certainly a very bold thought in our author to ascribe the first use of artillery to the rebel angels. But as such a pernicious invention may be well supposed to have proceeded from such authors, so it enters very properly into the thoughts of that being who is all along described as aspiring to the majesty of the Maker. Such engines were the only instruments he could have made use of to imitate those thunders which, in all poetry, sacred and profane, are represented as the arms of the Almighty. The tearing up the hills (544) was not altogether so daring a thought as the former. We are, in some measure, prepared for such an incident by the description of the giants' war, which we meet with among the ancient poets. What still made this circumstance the more proper for the poet's use, is the opinion of many learned men, that the fable of the giants' war, which makes so great a noise in antiquity, and gave birth to the sublimest description in Hesiod's works, was an allegory founded upon this very tradition of a fight between the good and bad angels.—A.

496. *Cheer:* Cheerfulness.

498–99. *So easy, &c.:* How natural, and how conformed to experience, is this remark. Johnson applies it to fine writing.

502. *In future days, &c.:* This speaking in the spirit of prophecy adds great dignity to poetry, and very properly comes from the mouth of an angel.—N.

Forthwith from council to the work they flew;
None arguing stood; innumerable hands
Were ready; in a moment up they turn'd
Wide the celestial soil, and saw beneath
Th' originals of nature in their crude
Conception; sulphurous and nitrous foam
They found, they mingled, and with subtle art,
Concocted and adusted they reduced
To blackest grain, and into store convey'd.
Part hidden veins digg'd up (nor hath this earth
Entrails unlike) of mineral and stone,
Whereof to found their engines and their balls
Of missive ruin; part incentive reed
Provide, pernicious with one touch to fire.
So all ere day-spring, under conscious night,
Secret they finish'd, and in order set,
With silent circumspection unespy'd.
  Now when fair morn orient in Heav'n appear'd,
Up rose the victor Angels, and to arms
The matin-trumpet sung. In arms they stood
Of golden panoply, refulgent host,
Soon banded: others from the dawning hills

511–12. *Crude conception:* Unformed or uncompounded state.

514. *Concocted:* Purified. *Adusted:* Dried by heat.

517. *Stone:* This may have been that which was used for *balls*, or that which, in the mine, surrounded the metallic substance of which they constructed their *engines* and *balls*.

519. *Incentive:* Inflaming, inflammable.

520. *Pernicious:* Swift.

521. *Conscious night:* Night is here personified, and described as acquainted with their operations. Ovid, Met. xiii. 15, has a similar expression:

"..... quorum *nox conscia* sola est."

526. *The matin-trumpet sung:* A classical expression, Virg. Æn. v. 113.

527. *Panoply:* Complete armour for the whole person.

528. *Dawning hills:* This epithet is usually applied to the *light*, but here, very poetically, to the *hills*, the dawn first appearing over them, and they seeming to bring the rising day; as the evening star is said likewise first to appear on his hill-top, VIII. 520.—N.

Look'd round, and scouts each coast, light-armed scour,
Each quarter, to descry the distant foe,
Where lodged, or whither fled, or if for fight,
In motion or in halt. Him soon they met
Under spread ensigns moving nigh, in slow
But firm battalion. Back with speediest sail
Zophiel, of Cherubim the swiftest wing,
Came flying, and in mid-air aloud thus cry'd:
  Arm, Warriors, arm for fight; the foe at hand,
Whom fled we thought, will save us long pursuit
This day. Fear not his flight; so thick a cloud
He comes, and settled in his face I see
Sad resolution and secure. Let each
His adamantine coat gird well, and each
Fit well his helm, gripe fast his orbed shield,
Borne ev'n or high; for this day will pour down,
If I conjecture aught, no drizzling show'r,
But rattling storm of arrows barb'd with fire.
  So warn'd he them, aware themselves, and soon
In order, quit of all impediment:
Instant without disturb they took alarm,
And onward moved embattled; when behold,
Not distant far with heavy pace the foe

533. *Slow but firm:* Slow in drawing their cannon; firm in order to conceal it, 551.—N.

535. *Zophiel:* Spy of God.

541. *Sad:* Sullen.

542. *Coat:* Hor. Ode i. 6: 13:

"Martem *tunica* tectum *adamantina*."

T.

545. *Aught:* Fenton suggests in place of this, the word "right."

546. *Rattling, &c.:* The reader should notice the prevalence of the letter r in this sentence, found in almost every word; and observe the great expression which its rolling sound gives to the sense. *Barbed with fire:* headed, or bearded with fire.

548. *Impediment:* Baggage.

549. *Disturb:* Disturbance.

Approaching gross and huge, in hollow cube
Training his devilish engin'ry, impaled
On ev'ry side with shadowing squadrons deep.
To hide the fraud. At interview both stood
A while; but suddenly at head appear'd
Satan, and thus was heard commanding loud:
  Vanguard, to right and left the front unfold,
That all may see who hate us, how we seek
Peace and composure, and with open breast
Stand ready to receive them, if they like
Our overture, and turn not back perverse;
But that I doubt. However witness Heaven,
Heav'n witness thou anon, while we discharge
Freely our part; ye who appointed stand,
Do as ye have in charge, and briefly touch
What we propound, and loud that all may hear.
  So scoffing in ambiguous words, he scarce

552. *Cube:* The use of this term, if strictly interpreted (and not loosely as in 399) implies that the army was moving in the air. See lines 69–76.

553. *Training:* Drawing in train. *Impaled:* Surrounded as with palisades or stakes.

557. *Thus was heard, &c.:* The speech that follows is full of wit and humour. The words, *open breast*, *overture*, *discharge*, *touch*, *loud*, are to be emphasized.

568. *So scoffing, &c.:* We cannot pretend entirely to justify this *punning* scene; but we should consider that there is very little of this kind of wit any where in the poem but in this place; and in this we may suppose Milton to have sacrificed to the taste of his times when *puns* were better relished than they are at present in the learned world; and I know not whether we are not grown too delicate and fastidious in this particular. It is certain that the ancients practised them more both in their conversation and in their writings; and Aristotle recommends them in his book of Rhetoric, and likewise Cicero in his Treatise of Oratory; and if we should condemn them absolutely, we must condemn half of the good saying of the greatest wits of Greece and Rome. They are less proper indeed in serious works, and not at all becoming the majesty of an epic poem; but our author seems to have been betrayed into this excess, in great measure, by his love and admiration of Homer; for this account of the angels jesting and insulting one another, is not unlike some passages in the 16th book of the Iliad; and, as Mr. Thyer observes, Milton is the less to be blamed for this punning scene,

Had ended; when to right and left the front
Divided, and to either flank retir'd:
Which to our eyes discover'd, new and strange,
A triple mounted row of pillars laid
On wheels (for like to pillars most they seem'd,
Or hollow'd bodies made of oak or fir,
With branches lopt, in wood or mountain fell'd)
Brass, iron, stony mold, had not their mouths
With hideous orifice gaped on us wide,
Portending hollow truce. At each, behind,
A Seraph stood, and in his hand, a reed
Stood waving, tipt with fire: while we suspense
Collected stood within our thoughts amused,
Not long, for sudden all at once their reeds
Put forth, and to a narrow vent apply'd
With nicest touch. Immediate in a flame,
But soon obscured with smoke, all Heav'n appear'd,
From those deep-throated engines belch'd, whose roar
Embowel'd with outrageous noise the air,

when one considers the characters of the speakers, such kind of insulting wit being most peculiar to proud, contemptuous spirits.—N.

570. *Divided:* Nothing can be more distinct, picturesque, and grand, than this advance of Satan's army with his masked artillery.—E. B.

576. *Mold* bears the sense of substance; and, although Dr. Bentley would change the text, and read *cast in mold*, in order to rid the poem of *stone cannon*, as he expresses it, it is unnecessary, for such cannon were to be seen a century ago at Delft, in Holland. It is probable that Milton had seen them in his travels on the continent, and was thus led to introduce them as part of the artillery of Satan; though it cannot be doubted that cannon of such material would not be very lasting.

578. *Portending hollow truce:* Showing a deceitful suspension of fight. There is a play upon the word *hollow*, which should be noticed.

580. Stood waving in his hand a reed tipt with fire. *Suspense:* In suspense.

586. *Deep-throated engines:* Shakspeare, in Othello, Act iii., had used the same expression:

> "And oh, you mortal engines, whose rude throats
> Th' immortal Jove's dread clamours counterfeit."

587. *Embowel'd, &c.* Filled, or penetrated, the air with outrageous noise

And all her entrails tore, disgorging foul
Their dev'lish glut, chain'd thunderbolts and hail
Of iron globes; which on the victor host
Levell'd with such impetuous fury smote,
That whom they hit, none on their feet might stand,
Though standing else as rocks, but down they fell
By thousands, Angel on Arch-Angel roll'd;
The sooner for their arms; unarm'd they might
Have easily as Spirits evaded swift
By quick contraction or remove; but now
Foul dissipation follow'd and forced rout;
Nor served it to relax their serried files.
What should they do? If on they rush'd, repulse
Repeated, and indecent overthrow
Doubled, would render them yet more despised,
And to their foes a laughter; for in view
Stood rank'd of Seraphim another row,
In posture to displode their second tire
Of thunder; back defeated to return
They worse abhorr'd. Satan beheld their plight,
And to his mates thus in derision call'd:
O Friends, why come not on these victors proud?
Ere while they fierce were coming; and when we
To entertain them fair with open front
And breast (what could we more?) propounded terms
Of composition, straight they changed their minds,
Flew off, and into strange vagaries fell,
As they would dance; yet for a dance they seem'd

The *roar* is said to do what in fact the cannon did; the property of a thing by a common figure, being put for the thing itself. See also II. 654, for another example. *Air* is here personified, and viewed as an animal.

589. *Glut:* What they had swallowed, viz., chained thunderbolts and hail of iron globes.

597. *Remove:* Removal. 598. *Dissipation:* Dispersion.

599. *Nor served:* Nor did it accomplish any good purpose to open their *compact files.*

604. *Rank'd:* In ranks. 605. *Tire:* Tier, row.

608. *In derision called:* Another humorous speech here follows.

Somewhat extravagant and wild, perhaps
For joy of offer'd peace. But I suppose,
If our proposals once again were heard,
We should compel them to a quick result.
To whom thus Belial, in like gamesome mood:
Leader, the terms we sent were terms of weight,
Of hard contents, and full of force urged home,
Such as we might perceive amused them all,
And stumbled many; who receives them right,
Had need from head to foot well understand;
Not understood, this gift they have besides,
They shew us when our foes walk not upright.
So they among themselves in pleasant vein,
Stood scoffing, heighten'd in their thoughts beyond
All doubt of victory; Eternal Might
To match with their inventions they presumed
So easy, and of his thunder made a scorn,
And all his host derided, while they stood
A while in trouble: but they stood not long;
Rage prompted them at length, and found them arms
Against such hellish mischief fit to oppose
Forthwith (behold the excellence, the pow'r,
Which God hath in his mighty Angels placed!)
Their arms away they threw, and to the hills
(For earth hath this variety from Heav'n
Of pleasure situate in hill and dale)
Light as the lightning glimpse they ran, they flew;
From their foundations loos'ning to and fro,

620. *Like gamesome mood:* The *pun* is remarkably well illustrated in Belial's speech. Notice the words, *terms of weight, hard contents, force urged home, understand, understood.* This language came more appropriately from Belial than it would have done from any other of the fallen angels.

625. *Understand:* Be well fortified as to his position. The same equivocation is used by Shakspeare, Two Gentlemen of Verona: "My staff *understands* me."

635. *Rage:* Indignation.

"Furor arma ministrat."
Virg. Æn. i. 150.

They pluck'd the seated hills with all their load,
Rocks, waters, woods, and, by the shaggy tops
Uplifting, bore them in their hands. Amaze,
Be sure, and terror seized the rebel host,
When coming towards them so dread they saw
The bottom of the mountains upward turn'd;
Till on those cursed engines triple-row
They saw them whelm'd, and all their confidence
Under the weight of mountains buried deep;
Themselves invaded next, and on their heads
Main promontories flung, which in the air
Came shadowing, and oppress'd whole legions arm'd.
Their armour help'd their harm, crush'd in and bruis'd
Into their substance pent, which wrought them pain
Implacable, and many a dolorous groan
Long struggling underneath, ere they could wind
Out of such pris'n, though Spirits of purest light;
Purest at first, now gross by sinning grown.
The rest in imitation to like arms
Betook them, and the neighb'ring hills uptore:
So hills amid the air encounter'd hills,
Hurl'd to and fro with jaculation dire,
That under ground they fought in dismal shade;

644. *They pluck'd the seated hills, &c.:* It may, perhaps, be worth while to consider with what judgment Milton, in this narration, has avoided everything that is mean or trivial in the description of the Latin and Greek poets; and, at the same time, improved every great hint which he met with in their works upon this subject.—A.

646. *Amaze:* Amazement. 648. *Dread:* Dreadful. 654. *Main:* Vast.

661. The degrading tendency of sin is here well exhibited; also in lines 690–91.

662. *The rest:* The evil angels.

666. *Under ground, &c.:* One of the Spartans at the battle of Thermopylæ, when told that the arrows of the Persians would be so numerous as to obscure the sun, bravely replied, "No matter, we shall have the advantage of fighting in the shade;" but these lines reveal to us a more surprising shade, and more impenetrable—that of hills hurled against each other, and meeting in mid air. See Book II. 539.

Infernal noise! War seem'd a civil game
To this uproar: horrid confusion heap'd
Upon confusion rose: and now all Heav'n
Had gone to wrack, with ruin overspread,
Had not th' Almighty Father, where he sits
Shrined in his sanctuary of Heav'n secure,
Consulting on the sum of things, foreseen
This tumult, and permitted all, advised:
That his great purpose he might so fulfil,
To honour his anointed Son avenged
Upon his enemies, and to declare
All pow'r on him transferr'd: whence to his Son
Th' Assessor of his throne, he thus began:
  Effulgence of my glory, Son beloved,
Son in whose face invisible is beheld
Visibly what by Deity I am,
And in whose hand what by decree I do,
Second Omnipotence, two days are past,
Two days, as we compute the days of Heav'n,
Since Michael and his Pow'rs went forth to tame
These disobedient. Sore hath been their fight,
As likeliest was, when two such foes met arm'd;
For to themselves I left them, and thou know'st
Equal in their creation they were form'd,
Save what sin hath impair'd, which yet hath wrought
Insensibly, for I suspend their doom;
Whence in perpetual fight they needs must last
Endless, and no solution will be found.
War wearied hath perform'd what war can do,

667. *Civil:* Gentle.

670. *Had gone to wrack:* Milton's battles resemble those of Homer in one property—that of rising in intensity and horror one above another.

673. *The sum of things:* All things.

674. *Advised:* Advisedly; in a deliberate manner.

681. *Invisible:* That which is invisible. *Visibly:* plainly.

691. *Save what, &c.:* Before these words must be understood, "and equal they are still," or words equivalent. *Insensibly:* By slow degrees.

694. *Solution:* Release, separation.

And to disorder'd rage let loose the reins,
With mountains as with weapons arm'd, which makes
Wild work in Heav'n, and dang'rous to the main.
Two days are therefore past, the third is thine;
For thee I have ordain'd it, and thus far
Have suffer'd, that the glory may be thine
Of ending this great war, since none but Thou
Can end it. Into Thee such virtue and grace
Immense, I have transfused, that all may know
In Heav'n and Hell thy pow'r above compare;
And this perverse commotion govern'd thus,
To manifest thee worthiest to be Heir
Of all things; to be Heir and to be King
By sacred unction, thy deserved right.
Go then, thou Mightiest in thy father's might,
Ascend my chariot, guide the rapid wheels
That shake Heav'n's basis, bring forth all my war,
My bow and thunder; my almighty arms
Gird on, and sword upon thy puissant thigh:
Pursue these sons of darkness, drive them out
From all Heav'n's bounds into the utter deep;

695. *What war can do:* Within the compass of this one Book, we have all the variety of battles that can well be conceived: a single combat, and a general engagement; a fight with darts, in imitation of the ancients; a fight with artillery, in imitation of the moderns; but the images in both are raised greatly, to correspond to the superior nature of the combatants here engaged.

698. *Main:* The greater part.

705. *Compare:* Comparison.

710–18. *Go then, thou mightiest, &c.:* Milton has raised his description in this Book with many images taken out of the poetical parts of Scripture. The Messiah's chariot is formed upon a vision of Ezekiel, who, as Grotius observes, has very much in him of Homer's spirit, in the poetical parts of his prophecy. The lines here mentioned, in that glorious commission which is given the Messiah to extirpate the host of rebel angels, is drawn from a sublime passage in the 45th Psalm. The reader will easily discover other strokes of the same nature.—A.

712. *War:* Implements of war.

714. *Puissant:* Mighty.

There let them learn, as likes them, to despise
God and Messiah his anointed King.
He said, and on his Son with rays direct
Shone full; he all his Father full express'd
Ineffably into his face received;
And thus the filial Godhead answ'ring spake:
O Father, O Supreme of Heav'nly Thrones,
First, Highest, Holiest, Best, thou always seek'st
To glorify thy Son; I always thee,
As is most just; this I my glory account,
My exaltation, and my whole delight,
That thou in me well pleased, declar'st thy will
Fulfilled; which to fulfil is all my bliss.
Sceptre and pow'r, thy giving, I assume,
And gladlier shall resign, when in the end
Thou shalt be All in All, and I in thee
For ever, and in me all whom thou lov'st:
But whom thou hat'st, I hate, and can put on
Thy terrors, as I put thy mildness on,
Image of thee in all things; and shall soon,
Arm'd with thy might, rid Heav'n of these rebell'd,
To their prepared ill mansion driv'n down,
To chains of darkness, and the undying worm,
That from thy just obedience could revolt,
Whom to obey is happiness entire.
Then shall thy Saints unmix'd, and from th' impure
Far separate, circling thy holy mount,
Unfeigned Hallelujahs to thee sing,
Hymns of high praise: and I among them Chief.
So said, he o'er his sceptre bowing, rose
From the right hand of glory where he sat;
And the third sacred morn began to shine,
Dawning through Heav'n. Forth rush'd with whirlwind sound

717. *As likes them:* As it pleases them.

732. 1 Cor. xv. 24, 28; John xvii. 21, 23.

737. *Rebell'd:* Rebellious.

749, &c. The coming forth of the Messiah to destroy his foes, is the most sublime passage in the poem. It is a "torrent rapture" of fire. Its words

The chariot of paternal Deity,
Flashing thick flames, wheel within wheel undrawn,
Itself instinct with Spirit, but convoy'd
By four Cherubic shapes; four faces each
Had wondrous; as with stars their bodies all
And wings were set with eyes, with eyes the wheels
Of beryl, and careering fires between;
Over their heads a crystal firmament,
Whereon a sapphire throne, inlaid with pure
Amber, and colours of the show'ry arch.
He in celestial panoply all arm'd
Of radiant Urim, work divinely wrought,
Ascended. At his right hand victory
Sat eagle-winged; beside him hung his bow
And quiver with three-bolted thunder stored;

do not run but rush, as if hurrying from the chariot of the Son. Suggested partly by Hesiod's "War of the Giants," and partly by Achilles' coming forth upon the Trojans, it is superior to both—indeed to anything in the compass of poetry. As the Messiah, in his progress, snatched up his fallen foes, and drove them before him like leaves on the blast, Milton, in the whirlwind of his inspirations, snatches up words, allusions, images, from Homer, Hesiod, and the Book of God, and bears them, in terror and in triumph, on. As soon call a tornado the plagiarist of the boughs, rafters, houses, and woods, which it tears up, and carries forward in the fury of its power, as Milton, in a mood like this.—GILFILLAN.

751. *Undrawn:* Not drawn by external force. See Ezekiel i. 4, &c.; Is. lxvi. 15.

752. *Spirit:* Energy or activity.

756. *Beryl:* Beryl, a precious mineral of a bluish green colour. It is the same as the emerald, except that the latter has a richer green colour. *Careering fires:* Rapidly moving fires, or lightnings.

757. *Crystal firmament:* See Ezek. i. 22, 26–28.

761. *Urim:* The word means *light*, and hence the epithet *radiant* is properly applied. It denotes a certain part of the dress, which, on certain great occasions, was worn by the Jewish High Priest. It is by Bishop Newton supposed to denote, in connection with *Thummim*, which signifies *perfection*, the clearness and certainty of the divine answers which were obtained by the High Priest when he consulted God with his breastplate on, in contradistinction to the obscure, enigmatical, uncertain, and imperfect answers of the Heathen oracles.

And from about him fierce effusion roll'd
Of smoke and bick'ring flame and sparkles dire:
Attended with ten thousand thousand Saints,
He onward came; far off his coming shone;
And twenty thousand (I their number heard)
Chariots of God, half on each hand were seen.
He on the wings of Cherub rode sublime
On the crystalline sky, in sapphire throned,
Illustrious far and wide, but by his own
First seen; them unexpected joy surprised,
When the great ensign of Messiah blazed
Aloft, by Angels borne, his sign in Heav'n;
Under whose conduct Michael soon reduced
His army, circumfused on either wing.
Under their Head embody'd all in one.
Before him pow'r divine his way prepared:
At his command th' uprooted hills retired
Each to his place; they heard his voice, and went
Obsequious; Heav'n his wonted face renew'd,
And with fresh flow'rets hill and valley smiled.
This saw his hapless foes, but stood obdured,
And to rebellious fight rallied their Pow'rs
Insensate, hope conceiving from despair.
In Heav'nly Spirits could such perverseness dwell?
But to convince the proud what signs avail,

765. A furious tempest pouring forth smoke and destructive flame around him. *Bickering:* Fighting, and thence destroying, from the Welsh *bicre*, a combat. Compare Ps. xviii. 8; l. 3.—H.

767. See Jude 14. It is worthy of remark, how greatly indebted to sacred Scripture is the poet for the sublimest passages of his production.

777. *Reduced:* Arranged. 778. *Circumfused:* Spread round.

781. *Uprooted hills, &c.:* A happy thought in Milton to restore the beauty of the celestial landscape.

785. *Obdured:* Obstinate in their sinful purpose.

787. *Hope:* Virg. Æn. ii. 354:

"Una salus victis, nullam sperare salutem."

And Quintus Curtius:

"... ...sæpe desperatio spei causa est."

Or wonders move th' obdurate to relent?
They, harden'd more by what might most reclaim,
Grieving to see his glory, at the sight
Took envy; and aspiring to his hight,
Stood re-imbattled fierce, by force or fraud
Weening to prosper, and at length prevail
Against God and Messiah, or to fall
In universal ruin last; and now
To final battle drew, disdaining flight
Or faint retreat; when the great Son of God
To all his host on either hand thus spake:
  Stand still in bright array, ye Saints; here stand
Ye Angels arm'd, this day from battle rest:
Faithful hath been your warfare, and of God
Accepted, fearless in his righteous cause;
And as ye have received, so have ye done
Invincibly; but of this cursed crew
The punishment to other hand belongs:
Vengeance is his, or whose he sole appoints;
Number to this day's work is not ordain'd,
Nor multitude; stand only and behold.
God's indignation on these Godless pour'd
By me; not you, but me, they have despised,
Yet envy'd. Against me is all their rage,
Because the Father, t' whom in Heav'n supreme
Kingdom, and pow'r, and glory appertains,
Hath honour'd me according to his will.
Therefore to me their doom he hath assign'd;
That they may have their wish, to try with me
In battle which the stronger proves; they all,
Or I alone against them, since by strength
They measure all, of other excellence
Not emulous, nor care who them excels;
Nor other strife with them do I vouchsafe.

797. *Last:* At last. Newton and Bentley suggest, as a better reading, lost.

808. Consult Deut. xxxii. 35; Rom. xii. 19.

So spake the Son, and into terror changed
His count'nance, too severe to be beheld,
And full of wrath bent on his enemies.
At once the Four spread out their starry wings
With dreadful shade contiguous, and the orbs
Of his fierce chariot roll'd, as with the sound
Of torrent floods, or of a num'rous host.
He on his impious foes right onward drove,
Gloomy as night: under his burning wheels
The steadfast empyréan shook throughout,
All but the throne itself of God. Full soon
Among them he arrived; in his right hand
Grasping ten thousand thunders, which he sent
Before him, such as in their souls infixed

824. *Into terror, &c.:* Into that which was terrible changed his countenance, too severe to be beheld, and bent full of wrath on his enemies. *Bent* is a participle, and refers to countenance.

827. *Spread out, &c.:* Their wings joined together made a dreadful shade, and Ezekiel says (i. 9), "*Their wings were joined one to another.*" See also Ezek. i. 19, 24.—N.

828. *Orbs:* Wheels.

832. *Gloomy as night:* An image found in Homer's Iliad, xii. 462, and which Pope has translated into Milton's exact words:

"Now rushing in, the furious chief appears,
Gloomy as night."

Compare with Odyssey xi. 605, for a similar phrase, which Broome has translated also by these same words of Milton. *Burning wheels:* Daniel vii. 9, "his wheels as burning fire."

832–34. *Under his burning wheels, &c.:* As Homer has introduced into his battle of the gods everything that is great and terrible in nature, Milton has filled his fight of good and bad angels with all the like circumstances of horror. The shout of armies, the rattling of brazen chariots, the hurling of rocks and mountains, the earthquake, the fire, the thunder, are all of them employed to lift up the reader's imagination, and give him a suitable idea of so great an action.

In how sublime and just a manner does he describe the whole heaven shaking under the wheels of the Messiah's chariot, with the exception of the throne of God.—A.

834. *All but the throne, &c.:* This exception greatly enhances the majesty and sublimity of the description.

Plagues. They astonish'd, all resistance lost,
All courage; down their idle weapons dropt;
O'er shields and helms and helmed heads he rode
Of Thrones and mighty Seraphim prostráte,
That wish'd the mountains now might be again
Thrown on them, as a shelter from his ire.
Nor less on either side tempestuous fell
His arrows, from the fourfold-visaged Four,
Distinct with eyes, and from the living wheels
Distinct alike with multitude of eyes;
One Spirit in them ruled, and ev'ry eye
Glared lightning, and shot forth pernicious fire
Among th' accursed, that wither'd all their strength,
And of their wonted vigour left them drained,
Exhausted, spiritless, afflicted, fall'n:
Yet half his strength he put not forth, but check'd
His thunder in mid volley; for he meant
Not to destroy, but root them out of Heav'n.
The overthrown he raised, and, as a herd
Of goats or tim'rous flock together throng'd,

838. *Plagues:* The pause resting so upon the first syllable of the line, makes this word very emphatical. The same beauty is seen in IV. 351.—N.

841. *Prostráte:* Accent on the last syllable.

842. *That wished, &c.:* From Rev. vi. 16. The mountains, or hills, flying over their heads or falling upon them (655) were terrible; but, in comparison with the ten thousand thunders of Messiah (836), are now regarded and desired *as a shelter* from his indignation.

845. *Fourfold visage:* Ezek. i.

853–55. *Yet half his strength, &c.:* Notwithstanding the Messiah appears clothed with so much terror and majesty, the poet, in these lines, has still found means to make his readers conceive an idea of him beyond what he himself is able to describe.

Milton's genius, which was so great in itself, and so strengthened by all the helps of learning, appears in this Book every way equal to his subject, which is the most sublime that could enter into the thoughts of a poet. As he knew all the arts of affecting the mind, he has given it certain resting-places and opportunities of recovering itself from time to time; several speeches, reflections, similitudes, and the like reliefs being interspersed to diversify his narration, and ease the attention of the reader.—A.

Drove them before him thunder-struck, pursued
With terrors and with furies to the bounds
And crystal wall of Heav'n; which opening wide,
Roll'd inward, and a spacious gap disclosed
Into the wasteful deep. The monstrous sight
Struck them with horror backward, but far worse
Urged them behind; headlong themselves they threw
Down from the verge of Heav'n; eternal wrath
Burnt after them to the bottomless pit.
  Hell heard th' unsufferable noise: Hell saw
Heav'n ruining from Heav'n, and would have fled
Affrighted; but strict Fate had cast too deep
Her dark foundations, and too fast had bound.
Nine days they fell: confounded Chaos roar'd,
And felt tenfold confusion in their fall
Through his wild anarchy, so huge a rout
Incumber'd him with ruin. Hell at last,
Yawning, received them whole, and on them closed:
Hell, their fit habitation, fraught with fire
Unquenchable, the house of woe and pain.

859. *Terrors* and *furies* may have been drawn from Job. vi. 4; Is. li. 20, and indicate the alarmed and frightfully disordered state of mind in which the rebel angels were hurried on to the abyss. The word *furiæ* is sometimes employed in this sense by Virgil, Georg. iii. 511; Æn. i. 41; iv. 376, 174.

866. The uncommon measure of this verse, with only one Iambic foot in it, and that the last, is admirably contrived to express the idea. The beauty of it arises from the Pyrrhic in the third, and the Trochee in the fourth place:

"Burnt after them tŏ thĕ bŏttŏmlĕss pīt."

N.

868. *Heav'n ruining:* Heaven's subjects falling into ruin, rushing headlong.

869. *Fate:* Destiny, determination or plan of God.

871. *Nine days, &c.:* So in Book I. 50. In the first Iliad, the plague continues nine days; and upon all occasions the poets are fond of the numbers nine and three. They have three Graces and nine Muses.—N.

874. *Incumbered:* Confounded and embarassed.

875. *Yawning:* The sentiment is found in Is. v. 14.

Disburden'd Heav'n rejoiced, and soon repair'd
Her mural breach, returning whence it roll'd.
Sole victor from th' expulsion of his foes,
Messiah his triumphal chariot turn'd:
To meet him, all his saints, who silent stood
Eye-witnesses of his almighty acts,
With jubilee advanced; and as they went,
Shaded with branching palm, each order bright,
Sung triumph, and him sung victorious King,
Son, Heir, and Lord, to him dominion given,
Worthiest to reign. He celebrated rode
Triumphant through mid Heav'n, into the courts
And temple of his Mighty Father throned
On high; who into glory him received;
Where now he sits at the right hand of bliss.
Thus measuring things in Heav'n by things on Earth,
At thy request, and that thou may'st beware

879. *Her mural breach:* The opening in her wall. *Returning* (that is, the wall returning) *whence it rolled. Mural* is from the Latin *muralis*, and this from *murus*, a wall.

884. *Jubilee:* The blast of a trumpet. An allusion is made to the great season of national festivity and happy changes among the Jews on every fiftieth year, called the year of Jubilee, described in Leviticus xxv. It was announced and introduced by the animating sound of trumpets; and signalized by the liberation of slaves, and the reverting of property, that had been alienated, to the original proprietors.

888. *Worthiest to reign:* Rev. iv. 11.

893. *Thus measuring, &c.:* The same apology was made in the beginning of the narration which is here made at the close. See v. 573, &c.:

"By likening spiritual to corporeal forms," &c.;

and it is, indeed, the best defence that can be made for the bold fictions in this Book which, though some cold readers may blame, yet the coldest, I conceive, cannot but admire. It is remarkable, too, with what art and beauty the poet, from the height and sublimity of the rest of this Book, descends here, at the close of it, like the lark from her loftiest notes in the clouds, to the most prosaic simplicity of language and numbers; a simplicity which not only gives it variety, but the greatest majesty, as Milton himself seems to have thought, by always choosing to give the speeches of God and the Messiah in that style.—N.

By what is past, to thee I have reveal'd
What might have else to human race been hid;
The discord which befel, and war in Heav'n
Among th' Angelic Pow'rs, and the deep fall
Of those too high aspiring, who rebell'd
With Satan; he who envies now thy state,
Who now is plotting how he may seduce
Thee also from obedience, that with him
Bereav'd of happiness thou may'st partake
His punishment, eternal misery:
Which would be all his solace and revenge,
As a despite done against the Most High,
Thee once to gain companion of his woe.
But listen not to his temptations, warn
Thy weaker; let it profit thee to have heard,
By terrible example, the reward
Of disobedience. Firm they might have stood,
Yet fell. Remember, and fear to transgress.

900. *He who, &c.:* He (it is) who, &c.

909. *Thy weaker:* Thy weaker "vessel," 1 Pet. iii. 7, thy weaker friend, Eve.

BOOK VII.

THE ARGUMENT.

RAPHAEL, at the request of Adam, relates how and wherefore this world was first created; that God, after the expelling of Satan and his Angels out of Heaven, declared his pleasure to create another world and other creatures to dwell therein; sends his Son with glory and attendance of Angels to perform the work of creation in six days; the Angels celebrate with hymns the performance thereof, and his reascension into Heaven.

INTRODUCTORY REMARKS.

THE Seventh Book is nothing but delight; all beauty, and hope, and smiles. It has little of the awful sublimity of the preceding books, and it has much less of that grand invention which sometimes astonishes with a painful emotion, but which is the first power of the poet: at the same time there is poetical invention in filling up the details.

In every description Milton has seized the most picturesque feature, and found the most expressive and poetical words for it. On the mirror of his mind all creation was delineated in the clearest and most brilliant forms and colours; and he has reflected them with such harmony and enchantment of language as has never been equalled.

Here is to be found everything which in descriptive poetry has the greatest spell; all majesty or grace of forms, animate or inanimate; all variety of mountains, and valleys, and forests, and plains, and seas, and lakes, and rivers; the vicissitudes of suns and of darkness; the flame and the snow; the murmur of the breeze; the roar of the tempest.

One great business of poetry is, to teach men to see, and feel, and think upon the beauties of the creation, and to have gratitude and devotion to their Maker: this can best be effected by a poet's eye and a poet's tongue. Poets can present things in lights which can warm the coldest heart: he who can himself create, can best represent what is already created.—E. B.

The author, in this Book, appears in a kind of composed and sedate majesty; and though the sentiments do not produce such intense emotions as those in the preceding Book, they abound with as magnificent ideas. The Sixth Book, like a troubled ocean, represents greatness in confusion; the Seventh affects the imagination like the ocean in a calm, and fills the mind of the reader, without producing in it anything like tumult or agitation.

In this Book which gives us an account of the six days' works, the poet received but very few assistances from heathen writers, who are strangers to the wonders of creation. But as there are many glorious strokes of poetry upon this subject in Holy Writ, the author has numberless allusions to it through the whole course of this Book.—A.

BOOK VII.

DESCEND from Heav'n, Urania, by that name
If rightly thou art call'd, whose voice divine
Following, above th' Olympian hill I soar,
Above the flight of Pegaséan wing.

1. *Urania:* An allusion to one of the heathen Muses, the goddess of astronomy. But under this *name* (5) the poet addresses another personage—a *heavenly* personage (*Urania* means heavenly), and not a fiction (39). He represents her as existing prior to the creation of the world (8), as the sister of that Eternal Wisdom, whom Solomon celebrates, in the eighth chapter of his Book of Proverbs, as assisting at the formation of the heavenly bodies and of the earth. To her Solomon gives the name of Prudence, Prov. viii. 12. The poet (40) denotes her a goddess, merely in accommodation to classical poetic usage. She is introduced, though an imaginary being, to give variety to the narrative. Wisdom, in the eighth chapter of the Book of Proverbs, is a bold and happy personification of the divine attribute of that name.

3. *Olympian hill:* A mountain in Thessaly, which the heathen poets fabled to be the residence of the gods, because its top, rising above the clouds, was always serene.

3–4. The plain import of these lines is, that he entertained his readers with subjects of thought far more elevated than those which were exhibited by heathen poets in their loftiest excursions.

4. *Pegaséan wing:* Pegasus, in heathen mythology, was a winged horse, which threw Bellerophon, its owner, when attempting to fly to Heaven. Pegasus afterwards ascended to a place among the stars. The fall of Bellerophon is alluded to by Milton, below (17–19).

The meaning, not the name I call; for thou
Nor of the Muses nine, nor on the top
Of old Olympus dwell'st, but heav'nly born:
Before the hills appear'd, or fountain flow'd,
Thou with eternal Wisdom didst converse,
Wisdom thy sister, and with her didst play
In presence of th' Almighty Father, pleased
With thy celestial song. Up led by thee
Into the Heav'n of Heav'ns I have presumed,
An earthly guest, and drawn empyreal air,
Thy temp'ring. With like safety guided down,
Return me to my native element;
Lest from this flying steed, unrein'd (as once
Bellerophon, though from a lower clime),
Dismounted, on th' Aleian field I fall
Erroneous there to wander and forlorn.
Half yet remains unsung, but narrower bound
Within the visible diurnal sphere;

10. *Didst play:* From the Latin Vulgate translation, ***ludens coram eo***, &c. In our translation it is "rejoicing."

15. *Thy tempering:* This is said in allusion to the difficulty of respiration on high mountains. This *empyreal air* was too pure and fine for him; but the heavenly muse (Urania) *tempered* and qualified it so as to make him capable of breathing in it; which is a modest and beautiful way of bespeaking his reader to make favourable allowances for any failings he may have been guilty of in treating so sublime a subject.—N.

17. *Lest from this flying steed:* He speaks here figuratively of his own flying steed, in distinction from the common Pegasus (4).

19. *Aleian field:* A tract in Cilicia Campestris (in Asia Minor) where, according to the poets, Bellerophon, after he was thrown from the horse Pegasus, wandered and perished. The story is related by Homer, in the Iliad, vi. 200, &c.

20. *Erroneous:* Out of the way. *Forlorn:* And be forlorn or wretched.

21. *Half:* Half of the episode not of the entire poem. The episode has two principal parts, the war in Heaven, and the new creation; the one was sung, but the other remained unsung, and he is now entering upon it. ***Bound***, like *unsung*, is a participle. The part remaining unsung is not rapt so much into the invisible world as the former part: it is confined in narrower compass, and bound within the visible sphere of a day.—N.

Narrower: More narrowly.

Standing on earth, nor rapt above the pole,
More safe I sing with mortal voice, unchanged
To hoarse or mute, though fall'n on evil days,

24–5. *With mortal voice, unchanged to hoarse or mute, &c.:* Edward Everett, in one of his addresses, thus beautifully illustrates this passage: In Paradise Lost we feel as if we were admitted to the outer court of the Infinite. In that all-glorious temple of genius inspired by truth, we catch the full diapason of the heavenly organ. With its first choral swell, the soul is lifted from the earth. In the Divina Commedia (of Dante), the man, the Florentine, the exiled Ghibbeline, stands out, from first to last, breathing defiance and revenge. Milton, in some of his prose works, betrays the partisan also; but in his poetry, we see him in the white robes of the minstrel, with upturned, though sightless eyes, rapt in meditation at the feet of the heavenly muse. Dante, in his dark vision, descends to the depths of the world of perdition, and, homeless fugitive that he is, drags his proud and prosperous enemies down with him, and buries them, doubly destroyed, in the flaming sepulchres of the lowest Hell (Dell' Inferno, Cantos ix., x.) Milton, on the other hand, seems almost to have purged off the dross of humanity. Blind, poor, friendless, in solitude and sorrow, with quite as much reason as his Italian rival to repine at his fortune, and war against mankind, how calm and unimpassioned is he, in all that concerns his own personality! He deemed too highly of his divine gift to make it the instrument of immortalizing his hatreds. One cry, alone, of sorrow at his blindness (Book III. 40–50), one pathetic lamentation on the "evil days" on which he had "fallen" (VII. 25–27), burst from his full heart. There is not a flash of human wrath in all his pictures of woe. Hating nothing but evil spirits, in the child-like simplicity of his heart, his pure hands undefiled with the pitch of the political intrigues in which he had lived, he breathes forth his inexpressibly majestic strains, the poetry not so much of earth as of heaven.

25. *Evil days:* Reference is here made to the profligate and dangerous times of Charles the Second, upon whose restoration to the throne, Milton, having been the Latin Secretary of Cromwell, and an opponent of the royal party, apprehended, in the first place, the loss of his life from the royal vengeance, and when free from that danger upon receiving pardon, his apprehensions next arose from exposure to the malice and resentment of private individuals. Richardson says that Milton, at this time of life, was always in fear, much alone, and slept ill; that, when restless, being blind, he would ring for the person who wrote for him (his daughter generally), to write what he had composed, which would sometimes flow with great ease.

Macaulay, has thus characterised the "evil days" of which Milton speaks: Then came those days, never to be recalled without a blush—the days of servitude without loyalty, and sensuality without love—of dwarfish talents and gigantic vices—the golden age of the coward, the bigot, and the slave. The king cringed to his rival, that he might trample on his people; sunk into a

On evil days though fall'n, and evil tongues;
In darkness, and with dangers compass'd round
And solitude; yet not alone, while thou
Visit'st my slumbers nightly, or when morn
Purples the east: still govern thou my song,
Urania, and fit audience find, though few;
But drive far off the barb'rous dissonance

viceroy of France, and pocketed, with complacent infamy, her degrading insults and her more degrading gold. The caresses of harlots, and the jests of buffoons, regulated the measures of the government, which had just ability enough to deceive, and just religion enough to persecute. In every high place, worship was paid to Charles and James—Belial and Moloch; and England propitiated those obscene and cruel idols with the blood of her best and bravest children.

25–26. *Though fallen on evil days:* The repetition, and change in the order of these words, are remarkably beautiful.

26. *Evil tongues:* As an illustration of this may be adduced the cruel allegation of his political enemies, referred to in a former note, that his blindness was to be regarded as a punishment of his "execrable" writings on state affairs. In one of his replies, he makes known to us incidentally his ardour in the cause of human freedom, and opposition to tyranny, as the prominent cause of his total blindness—the occasion, at least, of rapidly hastening that sad event. He says: "As for what I wrote at any time (since royalists think I suffer on that account, and triumph over me), I call God to witness that I did not write anything but what I then thought, and am still persuaded to be, right and true, and acceptable to God; nor led by any sort of ambition, profit, or vain-glory, but have done all from a sense of duty and honour, or out of piety to my country, and for the liberty of church and state. On the contrary, when the task of answering the king's defense was enjoined me by public authority, being both in an ill state of health, and the sight of one eye almost gone already, the physicians openly predicting the loss of both if I undertook this labour, yet, nothing terrified by their premonition, I did not long balance whether my duty should be preferred to my eyes."

The subject is further illustrated in a beautiful sonnet, which he addressed to Cyriac Skinner.

31. *Fit audience, though few:* This sentiment well accords with that of Horace, Sat. i. 10: 73–74:

"..... neque, te ut miretur turba, labores,
Contentus paucis lectoribus."

Readers of poetry, in Milton's days, were few, especially those whose taste was sufficiently cultivated, and whose learning was sufficiently various and profound, to appreciate what he was writing

Of Bacchus and his revellers, the race
Of that wild rout that tore the Thracian bard
In Rhodope, where woods and rocks had ears
To rapture, till the savage clamour drown'd
Both harp and voice; nor could the Muse defend
Her son. So fail not thou, who thee implores;
For thou art heav'nly, she an empty dream.
Say, Goddess, what ensued when Raphaël,
The affable Arch-Angel, had forwarn'd
Adam, by dire example, to beware
Apostasy, by what befel in Heav'n
To those apostates, lest the like befal
In Paradise to Adam or his race,
Charged not to touch the interdicted tree,
If they transgress, and slight that sole command,
So easily obey'd amid the choice
Of all tastes else to please their appetite,
Though wand'ring. He with his consorted Eve
The story heard attentive, and was fill'd
With admiration and deep muse, to hear
Of things so high and strange, things to their thought
So unimaginable as hate in Heav'n,
And war so near the peace of God in bliss
With such confusion; but the evil soon

33. *Of Bacchus and his revellers:* It is not improbable that the poet intended this as an oblique satire upon the dissoluteness of Charles the Second and his court; from whom he seems to apprehend the fate of Orpheus, a famous poet of Thrace, who, though he is said to have charmed woods and rocks with his divine songs, yet was torn to pieces by the Bacchanalian women of Rhodope, a mountain of Thrace, nor could the muse Calliope, his mother, defend him; "so fail not thou, who thee implores." Nor was his wish ineffectual, for the government suffered him to live and die unmolested —N.

35. *Ears, &c.:* See Hor. Ode. i. 12: 11:

"..... *aurita* fidibus canoris,
Ducere *quercus*."

T.

38. *Who:* (Him) who, &c.

52. *Muse:* Thought.

Driven back, redoubled as a flood on those
From whom it sprung, impossible to mix
With blandishment. Whence Adam soon repeal'd
The doubts that in his heart arose: and now
Led on, yet sinless, with desire to know
What nearer might concern him; how this world
Of Heav'n and Earth conspicuous, first began;
When, and whereof created; for what cause
What within Eden or without was done
Before his memory, as one whose drouth
Yet scarce allay'd, still eyes the current stream,
Whose liquid murmur heard new thirst excites,
Proceeded thus to ask his heav'nly guest:
  Great things, and full of wonder in our ears,
Far diff'ring from this world, thou hast reveal'd
Divine interpreter, by favour sent
Down from the empyréan, to forewarn
Us timely of what might else have been our loss,
Unknown, which human knowledge could not reach:
For which to th' infinitely Good we owe
Immortal thanks, and his admonishment
Receive with solemn purpose, to observe
Immutably his sov'reign will, the end
Of what we are. But since thou hast vouchsafed
Gently for our instruction to impart
Things above earthly thought, which yet concern'd

60. *Doubts:* See Book V. 554. *Repealed:* Dismissed, banished from his mind.

69. *Proceeded, &c.:* Its nominative is in 59. *Adam, with desire to know, &c., proceeded thus to ask his heavenly guest.*

70. *Great things, &c.:* Adam's speech to the angel, wherein he desires an account of what had passed without the regions of nature before the creation, is very great and solemn. The lines (98–108) in which he tells him that the day is not too far spent for him to enter upon such a subject, are exquisite of their kind.—A.

72. *Divine interpreter:* Virgil gives the same title to Mercury, iv. 378: "Interpres Divûm."

79. *The end of what we are:* The design of making us what we are: Rev. iv. 11.

Our knowing, as to highest wisdom seem'd,
Deign to descend now lower, and relate
What may no less perhaps avail us known:
How first began this Heav'n which we behold
Distant so high, with moving fires adorn'd
Innumerable, and this which yields or fills
All space, the ambient air wide interfused
Embracing round this florid Earth: what cause
Moved the Creator in his holy rest
Through all eternity so late to build
In Chaos, and the work begun, how soon
Absolved, if unforbid thou may'st unfold
What we, not to explore the secrets, ask
Of his eternal empire, but the more
To magnify his works, the more we know.
And the great light of day yet wants to run

88–90. *This which yields, &c.:* Yields space to all bodies, and again fills up the deserted space, so as to be subservient to motion.—R.

Ambient interfused, denotes the air not only surrounding the earth, but flowing into, and spun out between, all bodies.—H.

92. *So late to build:* It is a question that has been often asked, Why God did not create the world sooner? But the same question might be asked if the world had been created at any time; for still there were infinite ages before that time; and that can never be a just exception against this time, which holds equally against all time. It must be resolved into the good will and pleasure of Almighty God; but there is a farther reason, according to Milton's hypothesis, which is, that God, after the expelling of Satan and his angels out of Heaven, declared his pleasure to supply their place by creating another world, and other creatures to dwell therein.—N.

93. *Chaos:* A part of the universe represented as not yet reduced to order, form, and use.

94. *Absolved:* Accomplished.

97. The true and noblest end of the study of natural science is here brought to view.

98. *And the great light, &c.:* Mr. Thyer is of opinion that there is not a better instance of our author's exquisite skill in the art of poetry, than this and the following lines. There is nothing more really to be expressed than Adam's telling Raphael his desire to hear the continuance of his relation; and yet the poet, by a series of strong and noble figures, has worked it up into half a score of as fine lines as any in the whole poem. Lord Shaftesbury has observed, that Milton's beauties generally depend upon solid

Much of his race, though steep; suspense in Heav'n,
Held by thy voice, thy potent voice, he hears,
And longer will delay to hear thee tell
His generation, and the rising birth
Of nature from the unapparent deep;
Or if the star of ev'ning and the moon
Haste to thy audience, night with her will bring
Silence, and sleep list'ning to thee will watch;
Or we can bid his absence, till thy song
End, and dismiss thee ere the morning shine.
  Thus Adam his illustrious guest besought;
And thus the God-like Angel answer'd mild:
This also thy request with caution ask'd
Obtain; though to recount almighty works,
What words or tongue of Seraph can suffice,
Or heart of man suffice to comprehend?
Yet what thou canst attain, which best may serve
To glorify the Maker, and infer

thought, strong reasoning, noble passion, and a continued thread of moral doctrine; but in this place he has shown what an exalted fancy, and the mere force of poetry, can do.—N.

99. *Suspense in Heaven:* Suspended. Held by thy voice, thy potent voice, suspended in Heaven, he hears, &c. He delays, to hear thy voice.

The poets, as Newton remarks, often feign the rivers to stop their course, and other inanimate objects of nature to hear the songs of Orpheus and the like; nay, they represent charms and verses as capable of bringing the moon down from Heaven (Virg. Ec. viii. 4, 69), and well, therefore, may Milton suppose the sun to *delay, suspended in Heaven, to hear the angel tell his generation*, and especially since we read that the sun did stand still at the voice of Joshua.

The same idea is conveyed by Ovid, who seems to have been a great favourite with Milton:

". . . . . et euntem multa loquendo
Detinuit sermone diem."

103. *Unapparent:* Not visible on account of the darkness; *darkness was upon the face of the deep*, Gen. i. 2.

115. The angel's encouraging our first parents in a modest pursuit after knowledge, with the causes which he assigns for the creation of the world, are very just and beautiful.—A.

116. *Infer:* Render; but Newton interprets it, "And by inference make thee also happier."

Thee also happier, shall not be withheld
Thy hearing; such commission from above
I have received, to answer thy desire
Of knowledge within bounds; beyond abstain
To ask, nor let thine own inventions hope
Things not reveal'd, which th' invisible King,
Only omniscient, hath suppress'd in night;
To none communicable in Earth or Heav'n:
Enough is left besides to search and know:
But knowledge is as food, and needs no less
Her temp'rance over appetite, to know
In measure what the mind may well contain;
Oppresses else with surfeit, and soon turns
Wisdom to folly, as nourishment to wind.
  Know then, that after Lucifer from Heav'n
(So call him, brighter once amidst the host
Of Angels than that star the stars among)
Fell with his flaming legions through the deep
Into his place, and the great Son return'd
Victorious with his saints, th' Omnipotent
Eternal Father from his throne beheld
Their multitude, and to his Son thus spake:
  At least our envious foe hath fail'd, who thought
All like himself rebellious: by whose aid
This inaccessible high strength, the seat
Of Deity supreme, us dispossess'd,
He trusted to have seized, and into fraud

121. *Inventions:* An allusion to Ecc. vii. 29; Ps. cvi. 29. It has the sense of reasoning.

123. *Night:* Hor. Od. iii. 29: 29:

"Prudens futuri temporis exitum
Caliginosa nocte premit Deus."

Milton (122–23) has given almost an exact translation of those lines of Horace.

135. *His place:* As Judas is said (Acts i. 25) to go *to his own place*—an appropriate place, a place of merited punishment.

137. *At least:* Probably should be "at last."

143. *Into fraud:* This word commonly means deceit, or deception, but

Drew many, whom their place knows here no more;
Yet far the greater part have kept, I see,
Their station; Heav'n yet populous retains
Number sufficient to possess her realms
Though wide, and this high temple to frequent
With ministeries due and solemn rites:
But lest his heart exalt him in the harm
Already done, to have dispeopled Heav'n,
My damage fondly deem'd, I can repair
That detriment, if such it be to lose
Self-lost, and in a moment will create
Another world; out of one man a race
Of men innumerable, there to dwell,
Not here, till by degrees of merit raised,
They open to themselves at length the way
Up hither, under long obedience try'd,
And Earth be changed to Heav'n, and Heav'n to Earth,
One kingdom, joy and union without end.
Mean while inhabit lax, ye Pow'rs of Heav'n;
And thou, my Word, begotten Son, by thee

sometimes denotes mischief, injury, misfortune. Newton remarks that Milton, who so constantly makes Latin or Greek of English, does it here, and extends the idea to the misery, the punishment consequent upon the deceit, as well as the deceit itself. Compare V. 709, and I. 609.—R.

144. *Their place knows, &c.:* A scriptural phrase, Job vii. 10; Ps. ciii. 16.

151. *To have dispeopled Heaven:* This phrase is to be taken not in its usual and widest sense, but as meaning, to have deprived Heaven of some inhabitants.

154. *And in a moment:* Our author seems to favour the opinion of some divines, that God's creation was instantaneous, but the effects of it were made visible, and appeared during six days, in condescension to the capacities of angels; and is so related by Moses in condescension to the capacities of men.—N.

160. *Changed to Heaven, &c.:* Become like Heaven in the character and enjoyments of its inhabitants; and *Heaven changed to Earth*, by receiving such obedient creatures from earth. The holy angels would also pass from one to the other.

162. *Inhabit lax:* Dwell at ease, unoccupied with war, the apostate angels being vanquished.

This I perform ; speak thou and be it done.
My overshadowing Spirit and might with thee
I send along ; ride forth, and bid the deep
Within appointed bounds be Heav'n and Earth,
Boundless the deep, because I am who fill
Infinitude, nor vacuous the space.
Though I uncircumscribed myself retire
And put not forth my goodness which is free
To act or not, necessity and chance
Approach not me ; and what I will is fate.
So spake th' Almighty, and to what he spake,
His Word, the filial Godhead, gave effect.
Immediate are the acts of God, more swift
Than time or motion ; but to human ears
Cannot without process of speech be told ;
So told as earthly notion can receive.
Great triumph and rejoicing was in Heav'n,
When such was heard declared th' Almighty's will.
Glory they sung to the Most High, good-will
To future men, and in their dwellings peace :
Glory to him, whose just avenging ire
Had driven out th' ungodly from his sight

165. *Overshadowing Spirit:* We learn from Gen. i. 2, that *the Spirit of God moved* (or brooded) *upon the face of the waters.* The Spirit of God co-operated in the creation, and, therefore is said to be *sent along* with the Son. —N.

168. *Boundless, &c.:* The sense is: The deep is boundless, but the space contained in it is not vacuous or empty, because there is an infinitude, and I fill it. Though I, who am myself uncircumscribed, set bounds to my goodness, and do not exert it everywhere, yet neither necessity nor chance influences my actions, &c.—P.

173. *Fate:* That which is certain to take place.

179. *Notion:* Understanding.

182. *Glory, &c.:* The angels are very properly made to sing the same divine song to usher in the creation that they did to usher in the second creation by Jesus Christ, Luke ii. 14. We approve of Dr. Bentley's emendation, *to God Most High*, as it improves the verse, is more opposed to *men* immediately following, and agrees better with the words of Luke.—N

And th' habitations of the just: to him
Glory and praise, whose wisdom had ordain'd
Good out of evil to create, instead
Of Spirits malign, a better race to bring
Into their vacant room, and thence diffuse
His good to worlds and ages infinite.
So sang the Hierarchies: Mean while the Son
On his great expedition now appear'd,
Girt with omnipotence, with radiance crown'd
Of majesty divine; sapience and love
Immense, and all his Father in him shone.
About his chariot numberless were pour'd
Cherub and Seraph, Potentates and Thrones,
And Virtues, winged Spirits, and chariots wing'd
From th' armoury of God, where stand of old
Myriads between two brazen mountains lodged
Against a solemn day, harness'd at hand.
Celestial equipage: and now came forth
Spontaneous, for within them Spirit lived,
Attendant on their Lord: Heav'n open'd wide
Her ever-during gates, harmonious sound
On golden hinges moving, to let forth

185–87. *To him glory, &c.*: Remark here the turn of the words employed in 184. Great beauty and emphasis are given to words and phrases repeated in this manner.

195. *Sapience*: Wisdom.

197–207. *About his chariot, &c.*: The Messiah, by whom, as we are told in Scripture, the heavens were made, goes forth in the power of his Father, surrounded with a host of angels, and clothed with such a majesty as becomes his entering upon a work which, according to our conceptions, appears to be the utmost exertion of Omnipotence. What a beautiful description has our author raised upon that hint in one of the prophets: "And behold there came four chariots out from between two mountains; and the mountains were mountains of brass."—A.

Were poured: An expression that shows the readiness and forwardness of the angels to attend the Messiah's expedition. They were so earnest as not to stay to form themselves into regular order, but *were poured numberless about his chariot*. So in Virg. Æn. i. 214, "*Fusi per herbam.*"—P.

206–7. *Harmonious*: On golden hinges moving harmonious sound. *Mov-*

The King of Glory in his pow'rful Word
And Spirit coming to create new worlds.
On heav'nly ground they stood, and from the shore
They view'd the vast immeasurable abyss
Outrageous as a sea, dark, wasteful, wild,
Up from the bottom turn'd by furious winds
And surging waves, as mountains, to assault
Heaven's height, and with the centre mix the pole.
Silence, ye troubled waves, and thou deep, peace,

ing has the sense of producing, as in III. 37 : "*Thoughts move harmonious numbers.*" The *infernal* doors gave out a very different music (II. 881):

"..... and *jarring sound*
The infernal doors, *and on their hinges grate*
Harsh thunder," &c.

209. *To create, &c.:* In the first verse of Genesis we are assured of this grand truth, unknown to ages and to generations, that the visible heavens and the earth did not exist from all eternity, nor arose from accidental combinations of pre-existing matter, but had their beginning from God. *Whenever* that beginning was in time, or *whatever* it was in form, that beginning was God's creative act. The material of the world was not eternal, as some had dreamed, but was, in its beginning, however remote, the work of God. The object of this revelation, then, being simply to record, for man's instruction, how the earth assumed its present goodly frame, and acquired its present inhabitants, nothing is said of its intermediate condition, in which it may have lain during long ages; but the inspired writer goes on to state that, previous to its *existing* organization, it lay, and had probably for a long time lain, "without form and void," a dark and empty confusion, and that this was of a watery nature.—K.

Milton introduces many antiquated notions, especially that of a universal Chaos. Compare notes on lines 894, 905, 906, 1029, Book II.

210–31. *On heavenly ground, &c.:* I do not know anything in the whole poem more sublime than the description which follows, where the Messiah is represented at the head of his angels, as looking down into the Chaos, calming its confusion, riding into the midst of it, and drawing the first outline of the creation.—A.

215. *And with the centre mix the pole:* In Chaos was neither centre, nor pole, nor mountains (214); the angel does not say there were; he tells Adam there was such confusion in Chaos, as if on earth the sea, in mountainous waves, should rise from its very bottom to assault Heaven, and mix the centre of the globe with the extremities of it.—R.

216. *Silence, ye troubled, &c.:* How much does the brevity of the command add to the sublimity and majesty of it! It is the same kind of beauty that

Said then th' omnific Word; your discord end!
Nor stay'd, but on the wings of Cherubim
Uplifted, in paternal glory rode
Far into Chaos, and the world unborn;
For Chaos heard his voice: him all his train
Follow'd in bright procession, to behold
Creation, and the wonders of his might.
Then stay'd the fervid wheels, and in his hand
He took the golden compasses, prepared
In God's eternal store, to circumscribe
This universe, and all created things.
One foot he center'd, and the other turn'd
Round through the vast profundity obscure,
And said, Thus far extend, thus far thy bounds,
This be thy just circumference, O world!

Longinus admires in the Mosaic history of the creation. It is of the same strain with the same *omnific Word's* calming the tempest, in the Gospel, when he said to the raging sea, "*Peace, be still.*" Mark iv. 39. And how elegantly has he turned the commanding words *silence* and *peace*, making one the first and the other the last in the sentence, and thereby giving the greater force and emphasis to both; and how nobly has he concluded the line with a spondee, or foot of two long syllables, which is not a common measure in this place, but when used it necessarily occasions a slower pronunciation, and thereby fixes more the attention of the reader.—N.

217. *Omnific:* All-creating.

220. *Chaos:* Regions of Chaos.

224. *Fervid:* Hor. Od. i. 1: 4:

"Metaque *fervidis*
Evitata rotis"

225. *Golden compasses:* The thought of the golden compasses is conceived altogether in Homer's spirit, and is a very noble incident in this wonderful description. Homer, when he speaks of the gods, ascribes to them several arms and instruments, with the same greatness of imagination. Let the reader only peruse the description of Minerva's ægis or buckler, in the Fifth Book, with her spear, which would overturn whole squadrons, and her helmet that was sufficient to cover an army drawn out of a hundred cities. The golden compasses, in the above-mentioned passage, appear a very natural instrument in the hand of him whom Plato somewhere calls the Divine Geometrician. As poetry delights in clothing abstract ideas in allegories and sensible images, we find a magnificent description of the creation, formed after the same manner, in the Hebrew Scriptures.—A.

Thus God the Heav'n created, thus the Earth,
Matter unform'd and void. Darkness profound
Cover'd th' abyss ; but on the wat'ry calm
His brooding wings the Spirit of God outspread,
And vital virtue infused and vital warmth
Throughout the fluid mass, but downward purged
The black tartareous cold infernal dregs
Adverse to life : then founded, then conglobed
Like things to like, the rest to sev'ral place
Disparted, and between spun out the air ;
And Earth, self-balanced, on her centre hung.
Let there be light, said God : and forthwith light

232. The reader will naturally remark how exactly Milton copies Moses in his account of the creation. This Seventh Book may be called a sort of paraphrase upon the first chapter of Genesis. Milton not only observes the same series and order, but preserves, as far as he can, the very words, as we may see in this and other instances.—N.

233. *Unformed and void :* Gen. i. 2.

235. Milton here follows the original Hebrew more closely than the common translation does.

239. *Founded :* Moulded. *Conglobed :* United

240. *Like things, &c. :*

"Diffugere inde loci partes cœpere, paresque
Cum paribus jungi res," &c.

Lucret. v. 438.

243. *Let there be light :* Milton endeavours to give some account how light was created the first day, when the sun was not formed till the fourth day. He says that it was "*spher'd in a radiant cloud*," and so *journey'd* round the earth *in a cloudy tabernacle ;* and herein he is justified by the authority of some commentators ; though others think this light was the light of the sun, which shone as yet very imperfectly, and did not appear in full lustre till the fourth day.—N.

The changes of day and night, which are described as existing before the fourth day, could not have existed without the sun, seeing that they depend on the earth's relation to that luminary. Geology concurs with Scripture in declaring the existence of the watery chaos previously to the era in which man, and his contemporary animals, received their being. The earth then existed as the wreck of an anterior creation, with all its previous and interim arrangements and fossil remains ; but strangely convulsed and fractured, submerged in water, and enshrouded in darkness. Thus it lay, probably for an immense period ; life was extinct ; but matter continued subject

Ethereal first of things, quintessence pure,
Sprung from the deep, and from her native east
To journey through the aery gloom began,
Sphered in a radiant cloud; for yet the sun
Was not: she in a cloudy tabernacle
Sojourn'd the while. God saw the light was good;
And light from darkness by the hemisphere
Divided: light the Day, and darkness Night
He named. Thus was the first day ev'n and morn
Nor past uncelebrated, nor unsung
By the celestial choirs, when orient light

to the same laws with which it had been originally endowed. The same attraction, the same repulsion, the same combination of forces, which, by the will of God, have ever been inherent in it, still existed. The sun, then acting by its usual laws upon so vast a body of waters, gradually, in the continuous lapse of ages, drew up a prodigious mass of dense and dark vapours, which, held suspended in the atmosphere, threw a pall of blackest night around the globe. All things beneath it became invisible, and no ray of light could pierce the thick canopy of darkness. Layer upon layer, in almost infinite succession of closely-packed and darkling clouds, filled the atmosphere, and absorbed every particle of light long before it could reach the surface of earth; and in the fullest extent was the language of Scripture justified, that "darkness was upon the face of the deep."

But when God saw fit, in the fulness of time, to commence the new creation, and prepare the desolate earth for the abode of man, this dense barrier which shut out the light, began, at his high word, to disperse, precipitate, or break up, and to let in light upon the waters. It was not likely to be, nor was it necessary to be, a sudden change from the depth of utter darkness to the blaze of sunny day, but the letting in of light without sunshine—the source of this light, the body of the sun, not becoming visible until the fourth day, when its full glory was disclosed, and when once more its beams shone through the purged atmosphere, upon mountains and valleys, and upon seas and rivers, as of old.—K.

246. *Journey the aery gloom*: Pass through the obscure air.

253. *Nor past*: Passed. The beauties of description lie so very thick, that it is almost impossible to enumerate them. The poet has employed on them the whole energy of our tongue. The several great scenes of the creation rise up to view one after another, in such a manner that the reader seems to be present at this wonderful work, and to assist among the choirs of angels who are the spectators of it. How glorious is the conclusion of the first day!—A.

Exhaling first from darkness they beheld:
Birth-day of Heav'n and Earth: with joy and shout
The hollow universal orb they fill'd,
And touch'd their golden harps, and hymning praised
God and his works; Creator him they sung,
Both when first ev'ning was, and when first morn.
Again, God said, let there be firmament

255. *Exhaling:* Rising as vapour.

256. *Hollow universal orb:* Orb of the universe, concave, and without inhabitant. Compare 267.

261. *Again, God said:* The Mosaic account of the creation (which Milton copies) is strictly *anthropopathic*, or in harmony with the feelings, views, and popular modes of expression which prevail in an early state of society, and which are always best adapted for universal use. Hence the colloquial or dramatic style of the account. For example: *And God said*—not that there was any *vocal* utterance, where, as yet, there was no *ear* to hear (each of which would imply a corporeal structure) —*let there be light—let there be a firmament—let the earth bring forth;* by which we are to understand that these effects were produced just as if such a fiat had been, in each instance, vocally uttered, and such a formula actually employed. The bare volitions of the Infinite Mind are deeds.

In order to interpret the Mosaic cosmogony aright, another fact to be borne in mind is, that every visible object is spoken of, not according to its scientific character, but *optically*, or according to its appearance; just as, with all our knowledge of the solar system, we speak, even in scientific works, of the sun as *rising and setting*. For example—Had there been an unscientific human spectator of the creative process, the atmosphere would have appeared to his eye as it does still to every untutored eye—a firm and solid expanse, sustaining the waters above. The sun and the moon would have appeared to be "two great lights" of nearly equal magnitude, compared with which all the astral systems deserved only that which is allotted to them —a passing word. The describer is supposed to occupy an earthly position, himself the centre of the universe. The earth is said to have brought forth grass, and the waters to have produced living creatures, though we are to believe that no creative power was delegated to the elements to produce them, but, that they were made in full perfection by the simple volition of Omnipotence; but then, to a human looker-on, they would so appear to have been produced. And the fiat is said to have been issued, "Let the dry land *appear*," when there was no human eye to see it; but had there been a spectator, it would have risen to his view as if such a command had been literally given. And if to this optical mode of description it be objected that as there *was* no human spectator, the account can only be received and interpreted as an allegorical representation, we reply that it is the very

Amid the waters, and let it divide
The waters from the waters. And God made
The firmament, expanse of liquid, pure,
Transparent, elemental air, diffused
In circuit to the uttermost convex
Of this great round: partition firm and sure,
The waters underneath from those above
Dividing: for as earth, so he the world
Built on circumfluous waters calm, in wide

method for answering its great design—that of being popularly intelligible; and that the way in which it becomes both intelligible and vividly graphic, is by placing the reader, in imagination, in the position of a spectator.—HARRIS on "Man Primeval," 11, 12.

Firmament: Kitto properly observes that the primary meaning of the Hebrew word (Gen. i. 7) thus translated is, *expansion, outstretching, attenuation, elasticity*, which are the very properties of our atmosphere; but the word used by the Greek translators, together with the long-prevalent notion, that the material heavens formed a solid hemispheric arch, shining and pellucid, in which the stars were set, led subsequent translators to render the word by *firmament*. This word is, however, admissable, if by solidity is meant no more than that the fluid atmosphere has density or consistence sufficient to sustain the waters above it.

It is, perhaps, not correct to say, as some do, that our atmosphere now first existed. The dense vapour which is supposed to have previously invested the earth, implies the existence of an atmosphere. But it now first, at this time, existed as a *separating* expanse; and now divested of the gross murky particles with which it was charged, it became transparent and respirable—the medium of light and of life to the surface of the earth.

The expanse is described as separating *the waters from the waters*. The historian speaks as things would have appeared to a spectator at the time of the creation. A portion of the heavy, watery vapour had flown into the upper regions, and rested there in dense clouds, which still obscured the sun; while below, the whole earth was still covered with water, for the dry land had not yet appeared. Thus we see the exquisite propriety with which the firmament is said to have divided "the waters from the waters."—K.

266. *Convex:* Convexity. *Round:* Orb (227).

269. *World:* By this word is here meant the entire organized universe, as explained, Book II. 1029, in a note. This universal orb is represented as being surrounded by a crystalline ocean, which served the purpose of separating it from the disturbing forces of Chaos.

Crystalline ocean, and the loud misrule
Of Chaos far removed, lest fierce extremes
Contiguous might distemper the whole frame;
And Heav'n he named the Firmament. So ev'n
And morning chorus sung the second day.
The earth was form'd, but in the womb as yet
Of waters, embryon immature involved,
Appear'd not. Over all the face of th' earth
Main ocean flow'd, not idle, but with warm
Prolific humour soft'ning all her globe,
Fermented the great mother to conceive,
Satiate with genial moisture, when God said,
Be gather'd now, ye waters under Heav'n,
Into one place, and let dry land appear.
Immediately the mountains huge appear
Emergent, and their broad bare backs upheave
Into the clouds; their tops ascend the sky:
So high as heaved the tumid hills, so low
Down sunk a hollow bottom broad and deep,
Capacious bed of waters: thither they
Hasted with glad precipitance, uproll'd
As drops on dust conglobing from the dry;
Part rise in crystal wall, or ridge direct,
For haste: such flight the great command impress'd

277. *Embryon immature:* The earth, that is, the land, had not yet been brought to light: it was still enwrapped in the ocean of waters. To use the figure here employed, it was not yet born.

281. *Fermented:* Excited.

284. This act of creative power must, to be thus immediate, have been attended by a tremendous convulsion of the exterior portions of the globe, upheaving certain portions of the land, and, of course, depressing others, thereby leaving vast hollows, into which the waters, diffused over the earth's surface, receded, and within which they were confined. Most sublimely does Milton describe, in the following lines, the immediate effect of the Divine command, which the third day heard.—K.

Newton has called attention to the beautiful numbers in the following lines, and finely observed, that they seem to rise with the rising mountains, and to sink again with the falling waters.

292. *Conglobing:* Forming themselves into spherical masses.

On the swift floods. As armies at the call
Of trumpet (for of armies thou hast heard)
Troop to their standard, so the wat'ry throng,
Wave rolling after wave, where way they found;
If steep, with torrent rapture; if through plain,
Soft-ebbing; nor withstood them rock or hill,
But they, or under ground, or circuit wide
With serpent error, wand'ring found their way,
And on the washy ooze deep channels wore;
Easy, ere God had bid the ground be dry,
All but within those banks, where rivers now
Stream, and perpetual draw their humid train.
The dry land, Earth, and the great receptacle
Of congregated waters he call'd Seas:
And saw that it was good, and said, Let th' earth
Put forth the verdant grass, herb yielding seed,
And fruit-tree yielding fruit after her kind,

299. *Rapture:* Rapidity and violence.

303. *Washy ooze:* Watery, soft mud.

306. *Draw, &c.:* The rivers are imagined as persons of quality drawing the train of their robes after them.

310–27. *Put forth the verdant grass, &c.:* The rising of the whole vegetable world is here described; the description being filled with all the graces that other poets have lavished on their descriptions of the spring, and leading the reader's imagination into a theatre equally surprising and beautiful.—A.

311. *Fruit-tree yielding fruit:* Not only is the language of the Mosaic cosmogony popular, and that of a supposed witness (see note on 261); it relates specifically *to the race of man.* Besides being prepared *for* man, it concerns itself chiefly, if not exclusively, with what belongs *to* him. Of the creation of angels nothing is said. Respecting the starry heavens a brief clause is employed; for what are they all to man, in his present state, compared with the sun, which makes his day, the moon which rules his night, and the earth on which he dwells? In the account of the vegetable creation, no mention is made of timber-trees, the giants of the botanical kingdom; the history is confined to the production of grasses, or food for cattle; to herbs, or grain and leguminous plants for his own use, and to fruit-bearing trees; all relating, directly or indirectly, to the wants and conveniences of mankind. Nor does the account of the animal creation contain a hint in reference to the production of stationary beings, or of microscopic animalcules, though these form numerically the vast majority of animal ex-

Whose seed is in herself upon the earth.
He scarce had said, when the bare earth, till then
Desert and bare, unsightly, unadorn'd,
Brought forth the tender grass, whose verdure clad
Her universal face with pleasant green;
Then herbs of every leaf, that sudden flow'r'd
Opening their various colours, and made gay
Her bosom smelling sweet: and these scarce blown,
Forth flourish'd thick the clust'ring vine, forth crept
The smelling gourd, upstood the corny reed
Embattled in her field, and th' humble shrub,
And bush with frizzled hair implicit. Last
Rose, as in dance, the stately trees, and spread
Their branches, hung with copious fruit, or gemm'd
Their blossoms: with high woods the hills were crown'd,
With tufts the valleys, and each fountain side,
With borders long the rivers: that earth now
Seem'd like to Heav'n, a seat where Gods might dwell,

istences. The history relates to the familiarly known, the visible, and the useful among animals. Man himself is described as created last; plainly intimating that all which had gone before was only a means of which he was to be the subordinate end. If the *creation itself*, then, be thus designed to subserve his welfare, it is only in harmony with this fact, that the *account* of the creation should be given in a style so familiar as to be easily understood by him, in a manner so graphic as to make him present, and to paint it to his eye; and that it should confine itself chiefly to that which more immediately concerns him.—HARRIS, "Man Primeval," 13, 14.

317. *Herbs:* (Brought forth) herbs.

321. *Smelling gourd:* Bentley and Newton prefer to read it *swelling* gourd.

Corny: Strong and stiff like a horn, Virg. Æn. iii. 22:

"Quo *cornea* summo
Virgulta, et densis hastilibus horrida myrtus."

322. *Embattled:* Arranged as for battle.

323. *Implicit:* Infolded, intangled.

325. *Gemm'd:* Put forth.

328. *That:* So that.

329. In this, as in other parts of his description of the work of creation, Milton owes much to Du Bartas, whose curious work, in the excellent translation of John Sylvester (time of James I.), scarcely deserves the neglect into which it has fallen. But Milton's hand turns to gold whatever it

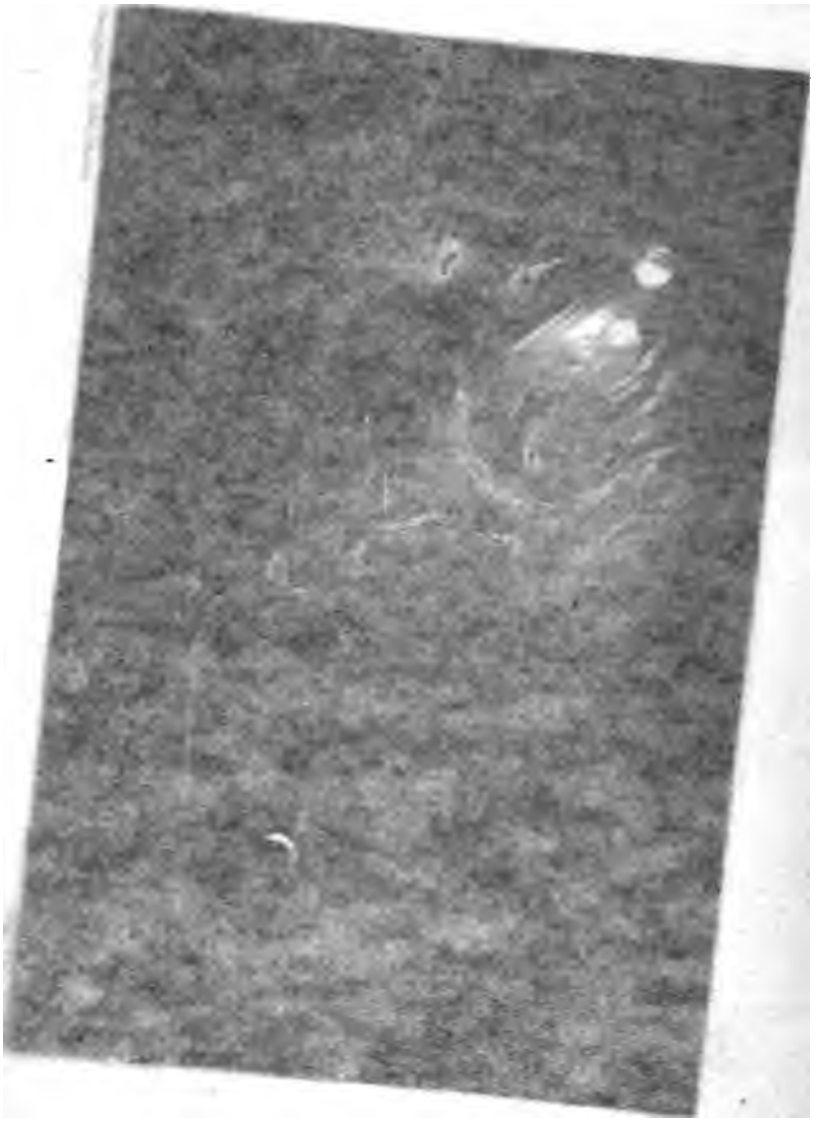
Or wander with delight, and love to haunt
Her sacred shades. Though God had yet not rain'd
Upon the earth, and man to till the ground
None was, but from the earth a dewy mist
Went up and water'd all the ground, and each
Plant of the field, which, ere it was in th' earth
God made, and ev'ry herb, before it grew
On the green stem: God saw that it was good:
So ev'n and morn recorded the third day.
Again the Almighty spake, Let there be Lights
High in the expanse of Heaven, to divide
The day from night: and let them be for signs,
For seasons, and for days, and circling years;
And let them be for lights, as I ordain
Their office in the firmament of Heav'n,
To give light on the earth: and it was so.
And God made two great lights, great for their use

touches: and here we have set before us, with wonderful skill, the
of many pages of Du Bartas.—K.

338. *Recorded:* Registered, announced.

345. *To give light, &c.:* It is a very strong argument against th
which assigns long ages to the "days" of Scripture, that the ra
sun did not shine upon the earth until the fourth day; for if each
a thousand or six thousand years, as some suppose, the vegetati
world would have been left without that direct light and heat of
which is essential to most of the forms of vegetable existence. I
that the plants to which the voice of God had given life, could not
tured their products, or maintained their being, had not the solar ra
very shortly after produced. We have, in this, indeed, a reason fo
mission of the solar influence *next after* the creation of the green h

346. *Made two great lights:* God *made* them, not in the sens
creating them, but he made them answer the purpose immediately
namely, to rule by day and by night. In the Hebrew, the word
thus translated, is a different word from that translated by
"created." It signifies, as in many other passages of Scripture, t
or prepare, for a particular use. The objection to this view has be
really assigns no specific work of creation to the fourth day, but
work of clearing away the mist, clouds, and vapours, and thus rer
sun and moon visible; but the same objection would lie against th
the second day, as we have explained it, and to a considerable



Drawn and Engraved by John Gilbert.

To Man; the greater to have rule by day,
The less by night altern; and made the stars
And set them in the firmament of Heav'n
T' illuminate the earth, and rule the day
In their vicissitude, and rule the night,
And light from darkness to divide. God saw,
Surveying his great work, that it was good:
For, of celestial bodies, first the sun,
A mighty sphere, he framed, unlightsome first,
Though of ethereal mould: then form'd the moon
Globose, and ev'ry magnitude of stars,
And sow'd with stars the Heav'n thick as a field:
Of light by far the greater part he took,
Transplanted from her cloudy shrine, and placed
In the sun's orb, made porous to receive
And drink the liquid light, firm to retain
Her gather'd beams, great palace now of light.
Hither, as to their fountain, other stars

work of the third day. Kitto has remarked upon this subject, that the sun and moon appearing for the first time, and, of course, as new creations, they would be described as such, in the same phraseology that has before been used; and that it is by no means necessary to understand the sacred writer as asserting the creation of the heavenly bodies on that day, but only their development on that day as adapted to the purposes intended, the creation of them having previously taken place. Milton's theory (359–366), is very different—quite poetical, indeed, but destitute of the countenance and support of modern science.

347. As the days are reckoned from evening to evening, the moon must first have shone, and subsequently the sun. If man had then existed on the earth (says Kitto) the appearance of the "pale regent of the night" would have prepared his mind and his eye for the glory of that "greater light" which the day was to disclose.

348. *Altern:* Alternate, in succession.

360. *Shrine:* Case, or enclosure.

361–62. *Porous, yet firm:* Milton seems to have taken this thought from what is said of the Bologna stone, which, being placed in the light, will imbibe, and for some time, retain it, so as to illuminate a dark place.—R.

362. *Liquid:* Lucret. v. 282:

"Largus item *liquidi* fons *luminis* aethereus sol"

364. *Other stars:* The planets are meant. Their coming to the sun as a

Repairing, in their golden urns draw light,
And hence the morning planet gilds her horns;
By tincture or reflection they augment
Their small peculiar, though for human sight
So far remote, with diminution seen.
First in his east the glorious lamp was seen,
Regent of day, and all th' horizon round
Invested with bright rays jocund to run
His longitude through Heav'n's high road. The grey
Dawn and the Pleiades before him danced,
Shedding sweet influence. Less bright the moon,
But opposite in levell'd west was set

fountain for their light, is a highly poetical idea, and not to be literally understood as conveying a philosophical explanation of the matter.

368. *Peculiar:* Exclusive or independent property.

370–84. *First in his east, &c.:* The several glories of the heavens make their appearance on the fourth day. One would wonder how the poet could be so concise in his description of the six days' work, as to comprehend them within the bounds of an episode, and, at the same time, so particular as to give us a lively idea of them. This is still more remarkable in his account of the fifth and sixth days, in which he has drawn out to our view the whole animal creation, from the reptile to the Behemoth. The sixth day concludes with the formation of man, upon which the angel takes occasion, as he did after the battle in Heaven, to remind Adam of his obedience, which was the principal design of this visit.—A.

372. *Longitude:* Degrees of longitude; the sun's course from east to west, III. 576; Ps. xix. 5.

373. *The gray dawn, &c.:* These are beautiful images, and very much resemble the famous picture of the morning by Guido, where the Sun is represented in his chariot, with the Aurora flying before him shedding flowers, and seven beautiful nymph-like figures dancing before and about his chariot, which are commonly taken for the Hours, but possibly may be the *Pleiades*, as they are seven in number, and it is not easy to assign a reason why the Hours should be signified by that number particularly.

The *Pleiades* are seven stars in the neck of the constellation Taurus, which rise about the time of the vernal equinox. In saying, therefore, that the Pleiades danced before the sun at his creation, the poet intimates very plainly that the creation was in the spring, according to the common opinion, Virg. Georg. ii. 338, &c. See also Job xxxviii. 31, for the origin of "shedding sweet influence."—N.

376. *Levell'd west:* Western horizon.

His mirror, with full face borrowing her light
From him, for other light she needed none
In that aspéct; and still that distance keeps
Till night, then in the east her turn she shines,
Revolved on Heav'n's great axle; and her reign
With thousand lesser lights dividual holds,
With thousand thousand stars, that then appear'd
Spangling the hemisphere. Then first adorn'd
With her bright luminaries that set and rose,
Glad ev'ning and glad morn crown'd the fourth day.
And God said, Let the waters generate
Reptile with spawn abundant, living soul:
And let fowl fly above the earth, with wings
Display'd on th' open firmament of Heav'n.
And God created the great whales, and each
Soul living, each that crept, which plenteously
The waters generated by their kinds,
And ev'ry bird of wing after his kind;
And saw that it was good, and bless'd them, saying,
Be fruitful, multiply, and in the seas,
And lakes, and running streams, the waters fill;
And let the fowl be multiply'd on th' earth.
Forthwith the sounds and seas, each creek and bay
With fry innumerable swarm, and shoals

377. *His mirror:* The moon is here beautifully described as the mirror of the sun.

379. *Aspéct:* Relation, position

383. *Dividual:* Divided.

387–88. *Let the waters generate, &c.:* Milton scarcely anywhere, in so narrow a compass, indicates his profound knowledge of biblical lore, as in this version he has given of the first clause of the Divine mandate uttered on the fifth day of creation. He knew that the word translated "moving creature," was not "moving" or "creeping" (as elsewhere rendered), but rapidly multiplying, or "swarming creatures;" in short, it is applied to all kinds of living creatures, inhabiting the waters, which are oviparous, and remarkable for fecundity, as we know is eminently the case with the finny tribes. In other passages of Scripture it is applied even to the smaller land animals and reptiles noted for their swarming abundance.—K.

388–92. *Soul:* Creature.

Of fish that with their fins and shining scales
Glide under the green wave, in sculls that oft
Bank the mid-sea: part single or with mate
Graze the sea-weed their pasture, and through groves
Of coral stray or sporting with quick glance,
Shew to the sun their waved coats dropt with gold,
Or in their pearly shells at ease, attend
Moist nutriment, or under rocks their food
In jointed armour watch. On smooth the seal,
And bended dolphins play: part huge of bulk
Wallowing unwieldy, enormous in their gait,
Tempest the ocean; there leviathan,
Hugest of living creatures, on the deep
Stretch'd like a promontory, sleeps or swims,
And seems a moving land, and at his gills
Draws in, and at his trunk spouts out, a sea.
Meanwhile the tepid caves, and fens, and shores
Their brood as num'rous hatch, from th' egg that soo
Bursting with kindly rupture forth disclosed
Their callow young, but feather'd soon and fledge

402–3. *Sculls that oft bank, &c.:* Multitudes that often appear in mid-sea.

404. *Groves of coral:* It was an opinion, in Milton's time, tha a marine *plant;* hence the expression here quoted: but it is nov be the production of marine animalculæ, and holds a place in t kingdom among the most beautiful of its objects.

408. *Attend:* Wait for.

409. *On smooth the seal, &c.:* The *seal,* or sea-calf, and the observed to sport on *smooth* seas in calm weather. The dolph *bended,* simply because he forms an arch by leaping out of the wa stantly dropping into it again with his head foremost. Ovid t scribes him *tergo delphino recurvo,* and his sportive nature is al Virgil, Æn. v. 594.—N.

410–416. *Part huge of bulk, &c.:* In this passage the languag itates in sound the ideas which are expressed—hugeness of size a of motion. The imitation arises from the want of harmony in t —C.

412. *Tempest:* A most expressive word, from the Italian *tempe*

420. *Callow:* Naked. *Fledge:* Able to fly.

They summ'd their pens, and soaring the air sublime,
With clang despised the ground, under a cloud
In prospect: there the eagle and the stork
On cliffs and cedar tops their eyries build:
Part loosely wing the region, part more wise
In common, ranged in figure, wedge their way,
Intelligent of seasons, and set forth
Their aëry caravan high over seas
Flying, and over lands, with mutual wing,
Easing their flight; so steers the prudent crane
Her annual voyage, borne on winds; the air
Floats as they pass, fann'd with unnumber'd plumes.
From branch to branch the smaller birds with song
Solaced the woods, and spread their painted wings
Till ev'n, nor then the solemn nightingale

421. *Summ'd their pens:* Had their quills matured, or full-grown.

423. *Under a cloud in prospect:* The ground, to the eye appeared under a cloud, being shaded by the multitude of birds.

424. *Eyries:* Nests; Job xxxix. 27, 28.

425. *Loosely:* Scatteringly.

426. *Wedge their way:* The author of *Spectacle de la Nature*, says, "As to wild ducks and cranes they fly, at the approach of winter, in quest of more favourable climates. They all assemble at a certain day, like swallows and quails. They decamp at the same time, and it is very agreeable to observe their flight. They generally range themselves in a long column like an I, or in two lines united in a point like a ⊱ reversed. And so as Milton here says:

"..... ranged in figure wedge their way."

The duck or quail that forms the point, cuts the air, and facilitates a passage to those which follow. He does this for a short time, then falls back in the rear, and another takes his post. And thus, as Milton says,

"..... with mutual wing
Easing their flight."

429. *With mutual wing:* With each other's wing.

431. *Air:* Compare Æsch. Prom. V. 125.

434. *Solaced the woods:* A poetic idea. The woods are personified. See Virg. Æn. vii. 32:

"Æthera *mulcebant* cantu."

T.

435. *The solemn nightingale:* Milton's fondness for this little bird is very

Ceased warbling, but all night tuned her soft lays:
Others on silver lakes and rivers bathed
Their downy breast. The swan with arched neck
Between her white wings mantling proudly rows
Her state with oary feet; yet oft they quit
The dank, and rising on stiff pennons tow'r
The mid aërial sky: others on ground
Walk'd firm; the crested cock, whose clarion sounds
The silent hours, and th' other whose gay train
Adorns him, coloured with the florid hue
Of rainbows and starry eyes. The waters thus
With fish replenish'd, and the air with fowl
Ev'ning and morn solemnized the fifth day.
The sixth, and of creation last, arose
With ev'ning harps and matin, when God said,
Let th' earth bring forth soul living in her kind,
Cattle and creeping things, and beast of th' earth,
Each in their kind. The earth obey'd; and straight
Opening her fertile womb, teem'd at a birth
Innum'rous living creatures, perfect forms,
Limb'd and full grown. Out of the ground up rose
As from his lair the wild beast, where he wons
In forest wild, in thicket, brake, or den;
Among the trees in pairs they rose, they walk'd:

remarkable, being expressed on every proper occasion. He compares (III. 37) his own making verses in his blindness, to the nightingale singing in the dark. In IV. 598, a charming account is given of her music. She is introduced in IV. 539, 771; V. 38; VIII. 519. So in Il Penseroso, a more particular description is furnished; the first of his sonnets is addressed to this favourite bird.

438. *Arched neck:* This beauty of the swan has been overlooked by the ancient poets in their frequent descriptions of the swan. *Mantling:* Her wings are raised and spread as a mantle, with apparent pride. *Her state:* Her majesty, her stately form.

441. *Dank:* Wet.

450. *Matin:* Morning.

451. *Soul living:* This is a more literal translation of the Hebrew than in our English Bible, which reads *living creature.*

457. *Wons:* Dwells.

The cattle in the fields and meadows green:
Those rare and solitary, these in flocks,
Past'ring at once, and in broad herds upsprung.
The grassy clods now calv'd; now half appear'd
The tawny lion, pawing to get free
His hinder parts, then springs as broke from bonds,
And rampant shakes his brinded mane: the ounce,
The libbard, and the tiger, as the mole
Rising, the crumbled earth above them threw
In hillocks: the swift stag from under ground
Bore up his branching head; scarce from his mould
Behemoth, biggest born of earth, upheaved
His vastness; fleeced the flocks and bleating rose,

461. *Those rare, &c.: Those* refers to the wild beasts (457); *these* to the tame—the *cattle;* and it is a very signal act of Providence, that there are so few of the former sort, and so many of the latter, for the service of man.—N.

463. *Calved:* Brought forth animals, not those of the cow kind only. In Job xxxix. 1, *hinds* are said to *calve*, also in Ps. xxix. 9. Milton supposes the beasts to rise out of the earth *in perfect forms, limb'd, and full-grown*, as Raphael had painted this subject before in the Vatican; and he describes their manner of rising in figures and attitudes, and in numbers too, suited to their various natures.—N.

466. *Rampant:* Rearing upon the hinder feet. *Brinded mane:* Mane of various colours, spotted.

467. *Libbard:* Leopard.

472. *His vastness:* The numbers are excellent, and admirably express the heaviness and unwieldiness of the *elephant*, which Milton plainly means. *Behemoth* and *leviathan* are two creatures described in the Book of Job, supposed by critics to be the river-horse and the crocodile, though Milton, with the concurrence of many earlier interpreters, considered them to indicate the elephant and the whale. *Behemoth, biggest born:* The alliteration is remarkable, all the words beginning with the same letter. Another instance of alliteration we had (286), in the production of the mountains:

"..... and their *broad bare backs* upheave
Into the clouds."

The labour of the lines containing these alliterations, appears greater in contrast with the ease of the following measures which describe the lesser animals springing as lightly and as thick as plants:

"..... fleec'd the flocks and bleating rose,
As plants."

As plants: ambiguous between sea and land
The river-horse and scaly crocodile.
At once came forth whatever creeps the ground,
Insect or worm: those waved their limber fans
For wings, and smallest lineaments exact
In all the liveries deck'd of summer's pride,
With spots of gold and purple, azure and green:
These as a line their long dimension drew,
Streaking the ground with sinuous trace; not all
Minims of nature; some of serpent kind,
Wondrous in length and corpulence, involved
Their snaky folds, and added wings. First crept
The parsimonious emmet, provident
Of future, in small room large heart inclosed,
Pattern of just equality perhaps
Hereafter, join'd in her popular tribes
Of commonalty: swarming next appear'd
The female bee, that feeds her husband drone

An example of the same kind of beauty is found in Virg. Æn. i. 61.—N.

It is to be observed that the flocks rose from the ground *fleeced*, furnished with a fleece, and bleating; were created in full perfection, as the plants were before them.

474. *River-horse*, or hippopotamus, from its dwelling in rivers.

478. *Deck'd:* A verb. *And deck'd their smallest lineaments*, &c.

482. *Minims of nature:* The smallest beings of nature. It is supposed to be an allusion to the Latin Vulgate translation of Prov. xxx. 24, "Quatuor ista sunt *minima* terræ."

484. *Snaky folds:* This is not tautology, as Bentley objects, because *serpent* (482) is a term more generic and comprehensive than *snake*, including all the creeping kind, of course many that are not snakes. *Added wings:* Had wings added to them. By a common poetic license, a creature is often said to do what, strictly, is done to it or for it. The *serpent* proper, that which more specially and eminently receives the name, is again mentioned (495), and with particular exactness, on account, probably, of the important instrumentality it was destined to exert, in altering for the worse man's character, condition, and prospects.

485. *Provident:* Hor. Sat. i. 1: 35.

486. *Large heart:* Virg. Georg. iv. 83.—N.

490. *That feeds her husband drone, &c.:* Of bees there are three sexual modifications, the prolific females, or queens; the imperfect or unprolific fe-

Deliciously, and builds her waxen cells
With honey stored. The rest are numberless,
And thou their natures know'st, and gav'st them names
Needless to thee repeated; nor unknown
The serpent, subtlest beast of all the field,
Of huge extent sometimes, with brazen eyes
And hairy mane terrific, though to thee
Not noxious, but obedient at thy call.
  Now Heav'n in all her glory shone, and roll'd
Her motions, as the great first Mover's hand
First wheel'd their course; earth in her rich attire
Consummate lovely smiled; air, water, earth,
By fowl, fish, beast, was flown, was swum, was walk'd
Frequent; and of the sixth day yet remain'd;
There wanted yet the master-work, the end
Of all yet done; a creature who not prone
And brute as other creatures, but endued
With sanctity of reason, might erect
His stature, and upright with front serene
Govern the rest, self-knowing, and from thence
Magnanimous to correspond with Heav'n,

males, the workers; and the males or drones. The swarm consists in general of about six thousand bees, of which about two hundred are males, the rest females, and of these one only, for the most part, is prolific, and she is called the queen. It is said that she condescends to wait upon the drones, her husbands, and to bring them honey, an idea which Milton has expressed.

497. *Hairy mane:* Virgil, in like manner, attributes a mane to serpents Æn. ii. 206:

" . . . *jubæque*
Sanguineæ exsuperant undas."

N.

505. *There wanted yet, &c.:* The author here remembered and copied, as Newton supposes, Ovid, Met. i. 76.

"Sanctius his animal, mentisque capacius altæ
Deerat adhuc, et quod dominari in cætera posset—
Finxit in effigiem moderantûm cuncta Deorum.
Pronaque cum spectent animalia cætera terram,
Os homini sublime dedit; cœlumque tueri
Jussit, et erectos ad sidera tollere vultus."

505. *The end:* That for which all previous acts of creation had been performed.

But grateful to acknowledge whence his good
Descends; thither with heart, and voice, and eyes
Directed in devotion, to adore
And worship God supreme, who made him chief
Of all his works. Therefore th' Omnipotent
Eternal Father (for where is not he
Present?) thus to his Son audibly spake:
  Let us make now Man in our image, Man
In our similitude, and let them rule
Over the fish and fowl of sea and air,
Beast of the field, and over all the earth,
And ev'ry creeping thing that creeps the ground.
This said, he form'd thee, Adam, thee, O Man,
Dust of the ground, and in thy nostrils breathed
The breath of life: in his own image he
Created thee, in the image of God
Express; and thou becam'st a living soul.
Male he created thee, but thy consórt
Female for race; then bless'd mankind, and said,
Be fruitful, multiply, and fill the earth,
Subdue it, and throughout dominion hold
Over fish of the sea, and fowl of th' air,
And ev'ry living thing that moves on th' earth.
Wherever thus created, for no place

524–25. *Adam, thee, O man, dust of the ground:* The physiological truth is, that the human body is composed of the carbon, oxygen, hydrogen, and nitrogen, the lime and sulphur, iron, phosphorus, and some other substances, of the mineral kingdom. And although this fact could not have been known scientifically until modern chemistry disclosed it, the Mosaic history announced with unfaltering accent—"And the Lord God formed the man dust from the ground;" *aphar* dust, denoting the sand, clay, lime, and common constituents of the general soil. And the same fact is commemorated in the name by which the father of mankind is known, for the verse just quoted is, literally rendered—"Jehovah Elohim formed the *adam* (or man) dust from the *adamah*, or ground," the name being derived from the material of which the body was composed. And hence man is amenable to the laws of gravitation, mechanical force, chemical action, electricity, and light; and much of his practical wisdom through life consists in conforming to them.—Harris, "Man Primeval," 22.

535. On comparing Gen. ii. 8 with Gen. ii. 15, it appears that man was

Is yet distinct by name, thence, as thou know'st
He brought thee into this delicious grove,
This garden, planted with the trees of God,
Delectable both to behold and taste;
And freely all their pleasant fruit for food
Gave thee; all sorts are here that all th' earth yields,
Variety without end; but of the tree,
Which, tasted, works knowledge of good and evil,
Thou may'st not; in the day thou eat'st, thou dy'st;
Death is the penalty imposed; beware,
And govern well thy appetite, lest Sin
Surprise thee, and her black attendant Death.
  Here finish'd he, and all that he had made
View'd, and behold all was entirely good;
So even and morn accomplish'd the sixth day:
Yet not till the Creator from his work
Desisting, though unweary'd, up return'd,
Up to the Heav'n of Heav'ns, his high abode,
Thence to behold this new-created world,
Th' addition of his empire, how it shew'd
In prospect from his throne, how good, how fair,
Answ'ring his great idea. Up he rode,

not created in the garden, but placed in it after his creation; in correspondence with this fact, Milton says:

"Wherever thus created," &c.

548. *View'd:* The pause which occurs after this word is in fine taste; as it serves to impress upon us the idea of the Creator's surveying with intense interest the wonders of creation, now completed.

552–64. *Up:* This word frequently occurs, and with good effect in these lines.

In some cases, says Dugald Stewart, it may perhaps be doubted, whether Milton has not *forced* on the mind the image of *literal* height, somewhat more strongly than accords perfectly with the overwhelming sublimity which his subject derives from so many other sources. At the same time, who would venture to touch, with a profane hand, the verses now referred to, 552–64?

Is it not probable that the impression produced by this association, strong as it still is, was yet stronger in ancient times? The discovery of the earth's sphericity, and of the general theory of gravitation, has taught us that the words *above* and *below* have only a relative import.—STEWART'S Works, vol. iv. 279–81, &c.

Follow'd with acclamation, and the sound
Symphonious of ten thousand harps, that tuned
Angelic harmonies. The earth, the air
Resounded (thou remember'st, for thou heard'st);
The Heav'ns, and all the constellations rung;
The planets in their station list'ning stood,
While the bright pomp ascended jubilant.
Open, ye everlasting gates, they sung;
Open, ye Heav'ns, your living doors: let in
The great Creator from his work return'd
Magnificent, his six days' work, a world;
Open, and henceforth oft; for God will deign
To visit oft the dwellings of just men
Delighted, and with frequent intercourse
Thither will send his winged messengers
On errands of supernal grace. So sung
The glorious train ascending. He through Heav'n,
That open'd wide her blazing portals, led
To God's eternal house direct the way:
A broad and ample road, whose dust is gold,
And pavement stars, as stars to thee appear,
Seen in the galaxy, that milky way,
Which nightly as a circling zone thou seest
Powder'd with stars. And now on earth the seventh
Ev'ning arose in Eden, for the sun
Was set, and twilight from the east came on,
Forerunning night; when at the holy mount
Of Heav'n's high-seated top, th' imperial throne
Of Godhead, fix'd for ever firm and sure,
The Filial Pow'r arrived, and sat him down
With his great Father (for he also went
Invisible) yet stay'd (such privilege

563. *Station*: Position. It does not here, as Newton states, seem to be employed, in its technical sense, for that place in their orbits where they seem to go neither forwards nor backwards, but to remain stationary.

565. This language is copied from the twenty-fourth Psalm, which was sung when the ark was carried into the temple on Mount Zion.

Hath Omnipresence) and the work ordain'd
Author and End of all things, and from work
Now resting, bless'd and hallow'd the sev'nth day.
As resting on that day from all his work,
But not in silence holy kept: the harp
Had work and rested not, the solemn pipe,
And dulcimer, all organs of sweet stop,
All sounds on fret by string or golden wire,
Temper'd soft tunings, intermix'd with voice
Choral or unison: of incense clouds
Fuming from golden censers hid the mount.
Creation and the six days' acts they sung:
Great are thy works, Jehovah! infinite
Thy pow'r! What thought can measure thee, or tongue
Relate thee! Greater now in thy return
Than from the giant Angels! thee that day
Thy thunders magnify'd! but to create,
Is greater than created to destroy.
Who can impair thee, mighty King, or bound
Thy empire! Easily the proud attempt
Of Spirits apostate and their counsels vain
Thou hast repell'd, while impiously they thought
Thee to diminish, and from thee withdraw
The number of thy worshippers. Who seeks
To lessen thee, against his purpose serves

597. *Fret:* A division, a cross, a finger-board, of the bass viol for example; contrivance for varying sounds.

598. *Temper'd soft tunings:* Produced soft sounds.

599. *Unison:* Separate or solitary.

602. Milton is generally truly orthodox. In this hymn the angels intimate the unity of the Son with the Father, singing to both as one God, Jehovah.—N.

605. *Giant angels:* This epithet does not, as Dr. Pierce supposes, mean fierce and aspiring in temper, but is used in allusion to Hesiod's Giant War, and was probably designed, as Mr. Thyer supposes, to intimate the opinion of Milton, that the fictions of the Greek poets owed their rise to some uncertain clouded tradition of this real event, and that their giants were, if they had understood the story right, the fallen angels.

To manifest the more thy might: his evil
Thou usest, and from thence creat'st more good.
Witness this new-made world, another Heav'n
From Heav'n-gate not far, founded in view
On the clear Hyaline, the glassy sea:
Of amplitude almost immense, with stars
Num'rous, and ev'ry star perhaps a world
Of destined habitation; but thou know'st
Their seasons: among these the seat of Men,
Earth with her nether ocean circumfused,
Their pleasant dwelling-place. Thrice happy Men,
And sons of Men, whom God hath thus advanced,
Created in his image, there to dwell
And worship him, and in reward to rule
Over his works, on earth, in sea, or air,
And multiply a race of worshippers
Holy and just! thrice happy if they know
Their happiness, and persevere upright!
So sung they, and the empyréan rung
With Halleluiahs. Thus was Sabbath kept.
And thy request think now fulfill'd, that ask'd
How first this world and face of things began,
And what before thy memory was done
From the beginning, that posterity
Inform'd by thee might know; if else thou seek'st
Aught, not surpassing human measure, say.

619. *Hyaline:* Interpreted by the words that follow; Rev.

621. *Perhaps a world, &c.:* Milton was not willing to a assert positively that every star is a world designed to be therefore adds, *perhaps*, this notion of the plurality of worl well established in those days as in these.—N.

624. *Nether:* Lower ocean, in distinction from the wate phere, or "above the firmament."

631. *Thrice happy, &c.:* Virg. Georg. ii. 458:

"O fortunatos nimium, sua si bona nôrint."

BOOK VIII.

THE ARGUMENT.

ADAM inquires concerning celestial motions; is doubtfully answered, and exhorted to search rather things more worthy of knowledge; Adam assents; and, still desirous to retain Raphael, relates to him what he remembered since his own creation; his placing in Paradise; his talk with God concerning solitude and fit society; his first meeting and nuptials with Eve; his discourse with the Angel thereupon; who, after admonitions repeated, departs.

INTRODUCTORY REMARKS.

No praise can be deemed too high for this Eighth Book of Pa
We are filled with the most delightful astonishment when we r
picture of the creation of Adam and Eve; the beauty, the glow
siasm, the rapture running through all the senses and all the ve
alloyed grandeur of the man, the celestial grace of the woman;
of his movements, the delicacy of hers; the inconceivable h
thoughts and words with which their admiration of each other i
the breaks, the turns of language, the inspired brilliance and
strains, yet the inimitable chastity and transparence of the wh
a sensitive reader with an unfeigned wonder and exaltation, wh
be vain to attempt adequately to record.

The argumentative parts of the poem are as profound and
those in the former Books. They are not, as Dryden has hir
unprofitable, but the reverse. They are exalted, closely argued
vigorously expressed, sagacious, moral, instructive, comprehen
the knowledge of life, consolatory, and fortifying. Whoever st
unpoetical, has a narrow, mean conception of poetry: they are
place, but result from the leading characters of the poem; th
as essential to it, even as its grand, or beautiful, and breathing
E. B.

Of Adam and Eve it has been said, that the ordinary reader
interest in them, because they have none of the passions, pur
relations of human life, except that of husband and wife, the l
ing of all others, if not to the parties concerned, at least to all
It is true there is little action in this part of Milton's poem;
much repose and more enjoyment. There are none of the eve
rences, contentions, disputes, wars, feuds, jealousies, trades, pr
common handicrafts of life; "no kind of traffic; letters are no
use of service, of riches, poverty, contract, &c.; no treason, fe

pike, knife, gun, nor need of any engine." So much the better: thank Heaven, all these were yet to come. But still in them our doom was sealed.

In their first false step we trace all our future woe, with loss of Eden. but there was a short and precious interval between, like the first blush of morning before the day is overcast with tempest, the dawn of the world, the birth of nature, with its first dews and freshness on its cheek breathing odours. Theirs was the first delicious taste of life, and on them depended all that was to come of it. In them hung trembling all our hopes and fears. They were as yet alone in the world, in the eye of nature, wondering at their new being, full of enjoyment, and enraptured with one another, with the voice of their Maker walking in the garden, and ministering angels attendant on their steps, winged messengers from Heaven, like rosy clouds, descending in their sight. Was there nothing in this scene, which God and Nature alone witnessed, to interest a modern critic? What need was there of action, where the heart was full of bliss and innocence without it?

They stood awhile perfect, but they afterwards fell, and were driven out of Paradise, tasting the first fruits of bitterness as they had done of bliss. But their tears were "such as angels weep." The pathos is of that mild contemplative kind which arises from regret for the loss of unspeakable happiness, and resignation to inevitable fate. They had received their unlooked-for happiness as a free gift from their Creator's hands, and they submitted to its loss, not without sorrow, but without impious and stubborn repining.—HAZLITT.

BOOK VIII.

THE Angel ended, and in Adam's ear
So charming left his voice, that he awhile
Thought him still speaking, still stood fix'd to hear;
Then, as new waked, thus gratefully reply'd:
What thanks sufficient, or what recompense
Equal have I to render thee, divine
Historian, who thus largely hast allay'd
The thirst I had of knowledge, and vouchsafed
This friendly condescension to relate
Things else by me unsearchable, now heard
With wonder, but delight, and, as is due,

2. *So charming, &c.:* Imitated probably from Apollonius, i. 51: gantly describes the effect which the harp and voice of Orpheu the Argonauts. When Orpheus had ended his song, they, says t tent and bending towards him, still listened, and imagined him JORTIN.

3. *Still stood, &c.: Stood* from *stava* (Italian) remained, cont that Adam was in a standing posture—probably he sat as at din His great attention, and not his attitude, is described.—R.

5. *What thanks, &c.:* The accounts which Raphael gives of t the angels and the creation of the world, have in them those q which the critics judge requisite to an episode: they are near the principal action, and have a just connection with the fable.

This Book opens with a beautiful description of the impression discourse of the archangel made on our first parents Adam aft a very natural curiosity, inquires concerning the motions of the bodies which make the most glorious appearance among the six —A.

With glory attribúted to the High
Creator? Something yet of doubt remains,
Which only thy solution can resolve.
When I behold this goodly frame, this world,
Of Heav'n and Earth consisting, and compute
Their magnitudes; this earth, a spot, a grain,
An atom, with the firmament compared
And all her number'd stars, that seem to roll
Spaces incomprehensible (for such
Their distance argues, and their swift return
Diurnal) merely to officiate light
Round this opacous earth, this punctual spot,
One day and night, in all their vast survey
Useless besides; reasoning I oft admire
How Nature, wise and frugal, could commit
Such disproportions, with superfluous hand
So many nobler bodies to create,
Greater, so manifold to this one use,

12. *Attributed:* Accent the third syllable.

13. *Doubt:* Uncertainty or difficulty.

15. Milton, after having given so noble an idea of the creation of this new world, takes a most proper occasion to show the two great systems, usually called the Ptolemaic and the Copernican—one making the earth, the other the sun, to be the centre; and this he does by introducing Adam proposing very judicicusly the difficulties that occur in the first, and which was the system most obvious to him. The reply of the angel touches on the expedients which the Ptolemaics invented to solve those difficulties and to patch up their system, and withal the noble improvements of the new philosophy; not, however, determining for one or the other, but, on the contrary, he exhorts our progenitor to apply his thoughts rather to what more nearly concerns him, and is within his reach.—R.

19. *Numbered:* By the Creator only, Ps. cxlvii. 4. The word may here mean *numerous;* VIII. 620, "With stars numerous."

20. *Spaces:* (Through) spaces.

22. *Diurnal:* Notions borrowed from the appearance.

23. *Punctual spot:* A spot no larger than a point, when compared with the fixed stars.

28. *So many nobler, &c.:* As if he had said, *so many nobler, so many greater;* but he turns the order of the words: *so many nobler, greater so many,* the word *manifold* being used instead of *many,* for the sake of the verse.—N.

For aught appears, and on their orbs impose
Such restless revolution, day by day
Repeated, while the sedentary earth,
That better might with far less compass move,
Served by more noble than herself, attains
Her end without least motion, and receives
As tribute, such a sumless journey brought
Of incorporeal speed, her warmth and light;
Speed, to describe whose swiftness number fails.
So spake our sire, and by his count'nance seem'd
Ent'ring on studious thoughts abstruse; which Eve
Perceiving where she sat retired in sight,
With lowliness majestic from her seat,
And grace that won who saw to wish her stay,
Rose, and went forth among her fruits and flow'rs,
To visit how they prosper'd, bud and bloom,
Her nursery: they at her coming sprung,
And, touch'd by her fair tendence, gladlier grew.
Yet went she not, as not with such discourse
Delighted, or not capable her ear
Of what was high: such pleasure she reserved,
Adam relating, she sole auditress;
Her husband, the relator, she preferr'd
Before the Angel, and of him to ask
Chose rather. He, she knew, would intermix
Grateful digressions, and solve high dispute

37. *Of incorporeal speed:* Not that it was truly so. It signifies very great speed, such as spirits might use. *Speed almost spiritual*, as he expresses it (110).—N.

41. *Retir'd in sight, &c.:* The poet here, with a great deal of art, represents Eve as withdrawing from this part of their conversation, to amusements more suitable to her sex. He well knew that the episode in this Book, which is filled with Adam's account of his passion and esteem for Eve, would have been improper for her hearing, and has therefore devised very just and beautiful reasons for her retiring.—A.

45. *To visit:* To go to see.

53. *To ask:* The poet is supported by the instructions of Paul, 1 Cor. xi 35, &c.: "And if they will learn anything, let them ask their husbands home," &c.

With conjugal caresses; from his lip
Not words alone pleased her. O! when meet now
Such pairs, in love and mutual honour join'd?
With Goddess-like demeanour forth she went,
Not unattended, for on her, as queen,
A pomp of winning graces waited still,
And from about her shot darts of desire
Into all eyes to wish her still in sight.
And Raphael, now to Adam's doubt proposed,
Benevolent and facile, thus reply'd:
  To ask or search I blame thee not; for Heav'n
Is as the book of God before thee set,
Wherein to read his wondrous works, and learn
His seasons, hours, or days, or months, or years.
This to attain, whether Heav'n move or Earth,
Imports not, if thou reckon right: the rest
From Man or Angel the Great Architect
Did wisely to conceal, and not divulge
His secrets, to be scann'd by them who ought
Rather admire: or if they list to try
Conjecture, he his fabric of the Heav'ns

65. *Facile:* Affable.

70. *This to attain*, is to be referred to what precedes, and not to what follows; and hence there is only a colon before these words in Milton's own editions. *This to attain*—that is, to attain the knowledge of *seasons, hours*, &c. *It imports not*: It makes no difference whether Heaven move or Earth—that is, it matters not whether the Ptolemaic or the Copernican system be true. This knowledge we may on either hypothesis attain. *The rest:* Other more curious points of inquiry concerning heavenly bodies, God hath wisely concealed.—N.

Whether Heaven move or Earth, &c.: The angel's returning a doubtful answer to Adam's inquiries, was not only proper for the moral reason which the poet assigns, but because it would have been highly absurd to give the sanction of an archangel to any particular system of philosophy. The chief points in the Ptolemaic and Copernican hypotheses are described with great conciseness and perspicuity, and, at the same time, dressed in very pleasing and poetical images.—A.

76. *He his fabric, &c.:* "Mundum tradidit disputationi eorum, ut non inveniat homo opus quod operatus est Deus, ab initio usque ad finem." Vulg. Lat. Eccles. iii. 11.—HEYLIN.

Hath left to their disputes, perhaps to move
His laughter at their quaint opinions wide
Hereafter, when they come to model Heav'n
And calculate the stars, how they will wield
The mighty frame, how build, unbuild, contrive
To save appearances, how gird the sphere
With centric and eccentric scribbled o'er,

79. *Model Heav'n:* Form a model or plan of the solar system.

80. *And calculate the stars:* Form a judgment of the stars by compa their motions, distance, situation, &c.—P.

82. *How gird the sphere, &c.:* The Ptolemaic hypothesis is here allude which has in part been described in a note on 462, Book III.

83. *Centric* (or concentric) is a term applied to hollow spheres that volve about a common centre—here, that of the earth. *Eccentric* are t which revolve about a different centre.

Cycle is an imaginary orb or circle in the heavens. *Epicycle* is a c upon a circle, and will be more fully explained below.

These terms are employed in the explanation of the *Ptolemaic system* author of which flourished at Alexandria in the second century after C and nearly three centuries after Hipparchus, who was the founder of Gr astronomy, and whose principal discoveries have been transmitted in works of Ptolemy, which was the universal text-book on astronomy, the time of Copernicus, in the fifteenth century.

According to the Ptolemaic system, which was digested by him c from materials furnished by earlier writers and discoverers, the earth occ the centre of the universe, and all the celestial bodies revolve around it east to west. It explains the apparent motions of the sun, moon, and pl according to a hypothesis invented by a great geometer, Apollonius of P some centuries before, and which consists in supposing each of these b to be carried by a uniform motion round the circumference of a circle the *epicycle*, the centre of which is carried uniformly forward in the ci ference of another circle called the *deferent*. This second circle may b epicycle of a third, and so on as long as inequalities remain to be expl the earth occupying a position near, but not at, the centre of the last This hypothesis is utterly demolished by a few accurate observations present day; but in the time of Ptolemy it served to explain all the tions from circular motion then known, particularly the phenomena stations, and retrogradations of the planets (from west to east); and even of service to astronomy, by offering a means of reducing the ap irregularities of the planetary motions to arithmetical calculation.

It is the system to which almost all theological writers, even c seventeenth century, uniformly refer, when they have occasion to sp the celestial phenomena. See Brande's Dict.

Cycle and epicycle, orb in orb.
Already by thy reasoning this I guess,
Who art to lead thy offspring, and supposest
That bodies bright and greater should not serve
The less not bright, nor Heav'n such journeys run,
Earth sitting still, when she alone receives
The benefit. Consider first, that great
Or bright infers not excellence: the earth,
Though, in comparison of Heav'n, so small,
Nor glist'ring, may of solid good contain
More plenty than the sun that barren shines,
Whose virtue on itself works no effect,
But in the fruitful earth; there first received
His beams, unactive else, their vigour find.
Yet not to earth are those bright luminaries
Officious, but to thee earth's habitant.
And for the Heav'n's wide circuit, let it speak
The Maker's high magnificence, who built
So spacious, and his line stretch'd out so far,
That man may know he dwells not in his own:
An edifice too large for him to fill,
Lodged in a small partition, and the rest
Ordain'd for uses to his Lord best known.
The swiftness of those circles, attribute,
Though numberless, to his omnipotence,
That to corporeal substances could add
Speed almost spiritual. Me thou think'st not slow,
Who since the morning-hour set out from Heav'n,
Where God resides, and ere mid-day arrived
In Eden, distance inexpressible

100. *That man may know, &c.:* A fine reflection, and confirmed by the authority of the greatest philosophers, who seem to attribute the first notions of religion in man to his observing the grandeur of the universe. Cicero Tusc. Disp. lib. i. sect. 28, and De Nat. Deor. lib. ii. sect. 6.—STILLINGFLEET.

105. *Partition:* Separate part.

107. *Attribute:* Accent the last syllable.

108. *Though numberless:* Refers to circles.

By numbers that have name. But this I urge,
Admitting motion in the Heav'ns, to shew
Invalid that which thee to doubt it moved;
Not that I so affirm, though so it seem
To thee who hast thy dwelling here on earth.
God, to remove his ways from human sense,
Placed Heav'n from Earth so far, that earthly sight,
If it presume, might err in things too high,
And no advantage gain. What if the sun
Be centre to the world, and other stars,
By his attractive virtue and their own
Incited, dance about him various rounds?
Their wand'ring course now high, now low, then hid,
Progressive, retrograde, or standing still,
In six thou seest, and what if sev'nth to these
The planet earth, so steadfast though she seem,
Insensibly three diff'rent motions move?

In six thou seest: In the *moon*, and the *five other wandering fire* [illegible] V. 177. Their motions are evident; and what if the E[illegible] planet, and *move three different motions, though to the* [illegible] these different motions which the Copernicans attribute t[illegible] round her own axis: the *annual*, round the sun; [illegible] as it is called, whereby the Earth so proceed[illegible] her axis is constantly parallel to the axis of the w[illegible] *several spheres thou must ascribe, &c.*: You must eithe[illegible] several spheres crossing and thwarting one an[illegible] direct turnings and windings, or you must attribute [illegible] *save the sun his labour*, and the primum mobile [illegible] *diurnal rhomb*. When Milton uses a Greek wor[illegible] English of it, as he does here (135), *the wheel o*[illegible] the *primum mobile*; and this primum mobile i[illegible] was an imaginary sphere above those of the planets [illegible] said by our author to be *supposed* and *invisible* [illegible] supposed to be the first mover, and to carry al[illegible] along with it; by its rapidity communicating to [illegible] revolved in twenty-four hours. (136.) *Which* [illegible] there is no need to believe this, if the earth, b[illegible] from west to east in twenty-four hours (*trav*[illegible] that half of her globe which is turned toward [illegible] night in the other half which is turned away

Which else to sev'ral spheres thou must ascribe,
Moved contrary with thwart obliquities,
Or save the sun his labour, and that swift
Nocturnal and diurnal rhomb, supposed,
Invisible else above all stars, the wheel
Of day and night; which needs not thy belief,
If eartl: industrious of herself fetch day
Travelling east, and with her part averse
From the sun's beam meet night, her other part
Still luminous by his ray. What if that light,
Sent from her through the wide transpicuous air,
To the terrestrial moon, be as a star
Enlight'ning her by day, as she by night
This earth? reciprocal, if land be there,
Fields and inhabitants. Her spots thou seest
As clouds, and clouds may rain, and rain produce
Fruits in her soften'd soil, for some to eat
Allotted there; and other suns perhaps
With their attendant moons thou wilt descry,
Communicating male and female light,
Which two great sexes animate the world,
Stored in each orb perhaps with some that live.
For such vast room in nature unpossess'd

134. *Rhomb:* Revolution; the "wheel of day and night" mentioned in the next line.

141. *Transpicuous:* Transparent.

143. *Enlightening her, &c.:* A singular supposition.

150. *Male and female light:* A distinction unknown to science—a mere poetic fancy and odd conceit. The sun was supposed to communicate male, and the moon female light.

153–58. The subject here introduced, namely, the peopling of other worlds besides our own with intelligent and sensitive beings, has been discussed with great minuteness of detail and ability by Dr. Thomas Dick in his "Celestial Scenery," and in a more recent work on the "Sidereal Heavens;" also, with an unrivalled splendour of eloquence, by Dr. Thomas Chalmers, in his discourse on the Modern Astronomy.

As a specimen of Dr. Chalmers's noble argument on this interesting topic, the following paragraph will be read with pleasure:

"Shall we say, then, of these vast luminaries, that they were created in

By living soul, desert and desolate,
Only to shine, yet scarce to contribute
Each orb a glimpse of light, convey'd so far
Down to this habitable, which returns
Light back to them, is obvious to dispute.
But whether thus these things, or whether not;
Whether the sun predominant in Heav'n
Rise on the earth, or earth rise on the sun,
He from the east his flaming road begin,
Or she from west her silent course advance

vain? Were they called into existence for no other purpose than to
a tide of useless splendour over the solitudes of immensity? Our sun i
one of these luminaries, and we know that he has worlds in his train.
should we strip the rest of this princely attendance? Why may not
them be the centre of his own system, and give light to his own worl
is true that we see them not; but could the eye of man take its flig
those distant regions, it would lose sight of our little world before it
the outer limits of our system; the greater planets would disappear i
turn before it had described a small portion of that abyss which sepa
from the fixed stars; the sun would decline into a little spot, and all it
did retinue of worlds be lost in the obscurity of distance; he would,
shrink into a small indivisible atom; and all that could be seen of th
nificent system would be reduced to the glimmering of a little star.
resist any longer the grand and interesting conclusion? Each of the
may be the token of a system as vast and as splendid as the one w
inhabit. Worlds roll in these distant regions, and these worlds
the mansions of life and intelligence. In yon gilded canopy of hea
see the broad aspect of the universe, where each shining point pre
with a sun, and each sun with a system of worlds, where the Divinit
in all the grandeur of his attributes, where he peoples immensity
wonders, and travels in the greatness of his strength through the d
of one vast and unlimited monarchy."

155. *Contribute:* Accent the last syllable.

157. *This habitable* is a Greek form of expression, *earth* being un
A similar omission of the noun is seen in VI. 78, *this terrene.*

159. *But whether, &c.:* The angel is now recapitulating the wh
had argued upon the supposition of the truth of the Ptolemaic syste
Then he proposes the Copernican, and argues upon that suppositio
he sums up the whole: whether the one system or the other be true,
Heaven move or Earth, solicit not thyself about these matters, fear
do thy duty (167–68).—N.

With inoffensive pace that spinning sleeps
On her soft axle, while she paces even,
And bears thee soft with the smooth air along,
Solicit not thy thoughts with matters hid;
Leave them to God above; him serve and fear!
Of other creatures, as him pleases best,
Wherever placed, let him dispose: joy thou
In what he gives to thee, this Paradise
And thy fair Eve. Heav'n is for thee too high
To know what passes there. Be lowly wise:
Think only what concerns thee and thy being;
Dream not of other worlds, what creatures there
Live, in what state, condition, or degree,
Contented that thus far hath been reveal'd
Not of Earth only, but of highest Heav'n.
  To whom thus Adam, clear'd of doubt, reply'd:
How fully hast thou satisfy'd me, pure
Intelligence of Heav'n, Angel serene,
And freed from intricacies, taught to live,
The easiest way; nor with perplexing thoughts
To interrupt the sweet of life, from which
God hath bid dwell far off all anxious cares,
And not molest us, unless we ourselves
Seek them with wand'ring thoughts, and notions vain.
But apt the mind or fancy is to rove
Uncheck'd, and of her roving is no end;
Till warn'd, or by experience taught, she learn,
That not to know at large of things remote
From use, obscure and subtle, but to know
That which before us lies in daily life,

164. *That spinning sleeps, &c.*: Metaphors taken from a top, of which Virgil makes a whole simile, Æn. vii. 378. It is an objection to the Copernican system, that if the Earth moved round on her axle in twenty-four hours, we should be sensible of the rapidity and violence of the motion; and therefore to obviate this objection it is not only said that *she advances her silent course with inoffensive pace, that spinning sleeps on her soft axle*, but it is further added, to explain it still more, *while she paces even, and bears thee soft with the smooth air along;* for the air, the atmosphere, moves as well as the earth.—N.

Is the prime wisdom; what is more is fume,
Or emptiness, or fond impertinence,
And renders us in things that most concern
Unpractised, unprepared, and still to seek.
Therefore from this high pitch let us descend
A lower flight, and speak of things at hand
Useful, whence haply mention may arise
Of something not unseasonable to ask
By sufferance, and thy wonted favour deign'd.
Thee I have heard relating what was done
Ere my remembrance: now hear me relate
My story, which perhaps thou hast not heard:
And day is yet not spent; till then thou seest
How subtly to detain thee I devise,
Inviting thee to hear while I relate,
Fond, were it not in hope of thy reply:
For while I sit with thee, I seem in Heav'n;
And sweeter thy discourse is to my ear
Than fruits of palm-tree pleasantest to thirst
And hunger both, from labour, at the hour
Of sweet repast: they satiate and soon fill,
Though pleasant, but thy words, with grace divine
Imbued, bring to their sweetness no satiety.
To whom thus Raphael answer'd heav'nly meek:
Nor are thy lips ungraceful, Sire of men,

191. *In the prime wisdom, &c.*: An excellent piece of satire this reproof of those men who have all sense but common sense, and is truly represented in the story of the philosopher, who while he at the stars fell into the ditch. Our author in these lines, as imagines, might probably have in his eye the character of Socrate attempted to divert his countrymen from their airy and chimer about the origin of things, and turn their attention to that *prime* consideration of moral duties, and their conduct in social life.—N.

194. *Fume*: Smoke. 209. *Fond*: Foolish.

210–16. *For while I sit, &c.*: A striking passage, in which Ad account of the pleasure he took in conversing with the angel, wh a very noble moral.—A.

212. *Fruits of palm-tree*: Dates, which are juicy and refreshin

Nor tongue ineloquent; for God on thee
Abundantly his gifts hath also pour'd
Inward and outward both, his image fair:
Speaking or mute, all comeliness and grace
Attends thee, and each word, each motion forms:
Nor less think we in Heav'n of thee on Earth
Than of our fellow-servant, and inquire
Gladly into the ways of God with Man:
For God, we see, hath honour'd thee, and set
On Man his equal love: say therefore on;
For I that day was absent, as befel,
Bound on a voyage uncouth and obscure,
Far on excursion tow'rd the gates of Hell;
Squared in full legion (such command we had)
To see that none thence issued forth a spy,
Or enemy, while God was in his work,
Lest he, incensed at such eruption bold,
Destruction with creation might have mix'd.
Not that they durst without his leave attempt,
But us he sends upon his high behests
For state, as Sov'reign King, and to inure
Our prompt obedience. Fast we found, fast shut
The dismal gates, and barricado'd strong;
But long ere our approaching, heard within
Noise, other than the sound of dance or song;
Torment, and loud lament, and furious rage.
Glad we return'd up to the coasts of light
Ere Sabbath ev'ning: so we had in charge.
But thy relation now; for I attend,
Pleased with thy words, no less than thou with mine.

230. *Uncouth:* Unusual. 232. *Squared:* Formed.

233. *To see that none, &c.:* As man was to be the principal work of God in this lower world, and (according to Milton's hypothesis) a creature to supply the loss of the fallen angels, so particular care is taken at his creation The angels on that day keep watch and guard at the gates of Hell, that none may issue forth to interrupt the sacred work. At the same time that this was a very good reason for the angel's absence, it is doing honour to the man with whom he was conversing.—N.

So spake the God-like Pow'r, and thus our sire:
For Man to tell how human life began
Is hard; for who himself beginning knew?
Desire with thee still longer to converse
Induced me. As new waked from soundest sleep,
Soft on the flowery herb I found me laid
In balmy sweat, which with his beams the sun
Soon dry'd, and on the reeking moisture fed.
Straight toward Heav'n my wond'ring eyes I turn'd,
And gazed a while the ample sky, till raised
By quick instinctive motion, up I sprung,
As thitherward endeav'ring, and upright
Stood on my feet. About me round I saw
Hill, dale, and shady woods, and sunny plains,
And liquid lapse of murm'ring streams: by these,
Creatures that lived, and moved, and walk'd, or flew:
Birds on the branches warbling: all things smiled;
With fragrance and with joy my heart o'erflow'd.

249. *And thus our sire, &c.*: Adam, to detain the angel, enters h his own history, and relates to him the circumstances in which he fo self upon his creation; as also his conversation with his Maker meeting with Eve. There is no part of the poem more apt to rai tention of the reader than this discourse of our great ancestor, as no be more surprising and delightful to us than to hear the sentiments i in the first man, while he was yet new and fresh from the han Creator. The poet has interwoven everything which is delivered subject in holy writ with so many beautiful imaginations of his nothing can be conceived more just and more natural than this whol —A.

253–82. When we read, for the first time, says Dr. Thomas F account which Adam gives to the angel of his feelings when, wit ..ch as we have supposed, and everything new before him, he fou in existence, in that happy scene of Paradise which Milton has de we are apt to think that the poet has represented him as beginnin to reason with respect to the Power to which he must have owe ence; and yet, if we deduct the influence of long familiarity, a even a mind less vigorous than that of Adam, but with faculties su *now* only in *mature life*, to be placed, in the first moment of existe a scene, we shall find, the more we reflect on the situation, that the scarcely could fail to philosophize in the same manner. See Br losophy, vol ii. 427–28.

Myself I then perused, and limb by limb
Survey'd, and sometimes went, and sometimes ran
With supple joints, as lively vigour led:
But who I was, or where, or from what cause,
Knew not. To speak I tried, and forthwith spake;
My tongue obey'd, and readily could name
Whate'er I saw. Thou Sun, said I, fair light,
And thou enlighten'd earth, so fresh and gay;
Ye Hills and Dales, ye Rivers, Woods, and Plains,
And ye that live and move, fair Creatures, tell,
Tell if ye saw, how came I thus? how here?
Not of myself: by some great Maker then,
In goodness and in pow'r pre-eminent!
Tell me, how may I know him, how adore,
From whom I have that thus I move and live,
And feel that I am happier than I know.
While thus I call'd, and stray'd I knew not whither,
From where I first drew air, and first beheld
This happy light, when answer none return'd,
On a green shady bank profuse of flow'rs,
Pensive I sat me down; there gentle sleep
First found me, and with soft oppression seized
My drowsed sense, untroubled, though I thought
I then was passing to my former state
Insensible, and forthwith to dissolve:
When suddenly stood at my head a dream,
Whose inward apparition gently moved
My fancy to believe I yet had being,
And lived. One came, methought, of shape divine,
And said, Thy mansion wants thee, Adam; rise,
First man, of men innumerable ordain'd
First Father; call'd by thee, I come thy guide
To the garden of bliss, thy seat prepared.

290–92. *I then was passing, &c.*: The sentiment here expressed, when, upon his first going to sleep, he fancies himself losing his existence and falling away into nothing, can never be sufficiently admired.

His dream, in which he still preserves the consciousness of his existence, together with his removal into the garden which was prepared for his recep-

So saying, by the hand he took me raised,
And over fields and waters, as in air
Smooth sliding without step, last led me up
A woody mountain, whose high top was plain;
A circuit wide, inclosed, with goodliest trees
Planted, with walks and bow'rs, that what I saw
Of earth before scarce pleasant seem'd. Each tree
Louden with fairest fruit, that hung to th' eye
Tempting, stirr'd in me sudden appetite
To pluck and eat; whereat I waked, and found
Before mine eyes all real, as the dream
Had lively shadow'd. Here had new begun
My wand'ring, had not he who was my guide
Up hither, from among the trees appear'd,
Presence divine. Rejoicing, but with awe,
In adoration at his feet I fell
Submiss: he rear'd me, and Whom thou sought'st I am,
Said mildly; Author of all this thou seest
Above, or round about thee, or beneath.
This Paradise I give thee: count it thine
To till and keep, and of the fruit to eat,
Of every tree that in the garden grows
Eat freely with glad heart; fear here no dearth;

tion, are also circumstances finely imagined, and grounded upon what is delivered in sacred story. These and the like wonderful incidents in this part of the work, have in them all the beauties of novelty, at the same time that they have all the graces of nature. They are such as none but a great genius could have thought of; though, upon the perusal of them, they seem to rise of themselves from the subject of which he treats. In a word, though they are natural they are not obvious, which is the true character of all fine writing.—A.

300–303. It will be noticed that the poet represents Adam as having been made, not in Paradise, but in some adjacent region, whence he was conveyed in a most agreeable manner to his destined abode in the beautiful garden fitted up for his use.

320. *To till, &c.*: Milton seems here to have approved the opinion of Fagius (a favourite annotator of his), who, in his note on Gen. ii. 9, thinks that Adam was to have ploughed and sowed in Paradise, if he had continued there. Milton here follows Ainsworth's translation of Gen. ii. 15, *to till it and to keep it*, which is more exact than that of our common Bible.—P.

But of the tree whose operation brings
Knowledge of good and ill, which I have set
The pledge of thy obedience and thy faith,
Amid the garden, by the tree of life,
Remember what I warn thee: Shun to taste,
And shun the bitter consequence; for know,
The day thou eat'st thereof, my sole command
Transgress'd, inevitably thou shalt die;
From that day mortal, and this happy state
Shalt lose; expell'd from hence into a world
Of woe and sorrow. Sternly he pronounced
The rigid interdiction, which resounds
Yet dreadful in mine ear, though in my choice
Not to incur; but soon his clear aspéct
Return'd, and gracious purpose thus renew'd:
  Not only these fair bounds, but all the earth
To thee and to thy race I give: as lords
Possess it, and all things that therein live,
Or live in sea, or air; beast, fish, and fowl.
In sign whereof each bird and beast behold
After their kinds: I bring them to receive

323. *But of the tree, &c.:* This being the great hinge on which the whole poem turns, Milton has marked it strongly. "But of the tree"—"remember what I warn thee." He dwells, expatiates upon it, from 323 to 336, repeating, enforcing, fixing every word: it is all nerve and energy.—R.

324. *Of good and ill:* Gen. ii.

330. The expression, "Thou shalt die," is well explained in the next line.

343. *To receive their names:* In the progress of the Mosaic narrator, we are told that God said that it was "not good for man to be alone," and declared his intention of making a suitable companion, or "help meet for him;" but instead of proceeding with the account of this creation, the record proceeds to a very different matter. "And out of the ground, the Lord God formed every beast of the field, and every fowl of the air, and brought them unto Adam, to see what he would call them; and whatsoever Adam called every living creature, that was the name thereof." What has this to do with the providing of an "help meet" for the first of men? The narrative proceeds: "And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but"—and here comes the secret—"for Adam there was not found an help meet for him." It was, therefore, evi-

From thee their names, and pay thee fealty
With low subjection. Understand the same
Of fish within their wat'ry residence,
Not hither summon'd since they cannot change
Their element to draw the thinner air.
As thus he spake, each bird and beast behold
Approaching two and two; these cow'ring low

dently the design of the benevolent Creator, to enhance, in the view man, the value of the gift he was about to bestow upon him, by s him that the existing races of animated nature, abounding as they elegant and beautiful species, did not afford any creature suited to companion, or to satisfy the yearning of his heart for the fellowsh equal being. Nothing was better calculated to realize this impressi to bring the various animal existences under the notice of Adam, an same time, to endow him with the perception of their several quali natures, as is implied in his being able to give them distinctive and priate names. It is very possible that, being as yet ignorant of th intention, Adam considered that he was expected to find out for h meet companion among these creatures. So Milton understood it (3 in a very remarkable passage in which he seems to ascribe the p reasoning to brutes.—K.

349. *Each bird and beast behold, &c.:* The impression which the int of the tree of life left on the mind of our first parent, is described w strength and judgment; as the image of the several beasts and bi ing here in review before him, is very beautiful and lively.—A.

350. Of course, modern rationalizing philosophy has found som this remarkable statement on which to hang its cavils. It has be tained, it is urged, that animals are exclusively adapted to the regio they inhabit, and that it would be contrary to their nature, and zo impossible, for them to leave their own climates, and to assemb place. It is certain that, if this did take place, as assumed, it wa natural impulse which urged them to travel to one point; and think that no believer in the existence and power of God can possibility of such an impulse being given, whether he believes t given or not. But again, how did we know that various climate before the deluge? There is good reason to think, that before ther perature of the earth was through all parts more equal than it since; and hence the animals would have no difficulty in passing part of the world to any other.

But, again, was there any necessity for this migration of the different climates to Eden? On what ground is it assumed thus q animals were created in their different climates? Why might t

With blandishment, each bird stoop'd on his wing.
I named them as they pass'd, and understood
Their nature; with such knowledge God indued
My sudden apprehension: but in these

created in the same locality in which man received his existence, afterwards dispersing themselves, as our race did, to the several parts of the earth?

Or the sacred text may be understood to refer to the animals in or near Eden, the word "all" being often equivalent to "many," or to "a large part;" and that it is here used in a limited sense is evident, from the fishes not being specified. Farther, it was unnecessary that the attention of Adam should be engaged by animals he was not likely to see again, and which had no suitableness to the purpose immediately in view.

As these various creatures, doubtless, presented themselves to the notice of Adam in pairs, he must the more deeply have been convinced of his own isolated condition. All these creatures had suitable companions, and he had none: each of them was already provided with a mate, and could be no "help meet" for him.—K.

353–54. *Indued my sudden apprehension:* In previously describing the naming of the cattle, Milton takes the same view as we do, that the knowledge involved in that act was conveyed by instant and supernatural enlightenment.—K.

The account given by Moses is embraced in Gen. ii. 19, 20; yet from this short record what a splendid episode has Milton here produced, and what an admirable dialogue from the latter part only of that account!

Much has been inquired regarding *the condition of Adam in respect of knowledge.* All accounts necessarily assign to him the utmost physical perfection of man's nature; but in the view of some he was merely a naked savage, who had all things to acquire by experience. This is not from any intended disrespect to the father of mankind; but because it was an old theory that knowledge, intelligence, and the arts of civilization, were progressively acquired in the first ages; and it was therefore necessary that the progenitor of the race should be in a state of ignorance, as it could not but be supposed that he would impart such knowledge as he possessed to his descendants. On the other hand, there are those who urge that Adam, instructed of God, must have been possessed of all knowledge of which the mind of man is capable, and have been deeply skilled in all the sciences and arts of civilization.

That both extremes are wrong we have have no doubt. Adam was, at his creation, not a child; he was a man in the vigour of physical and mental life. He was taught of God, and not left to gather by slow experience all that he wanted (needed) to know. If Adam could talk at all, and we know that he could, language must have been supernaturally imparted to him. He had no means of acquiring it but from God. From the same source he must

I found not what methought I wanted still,
And to the heav'nly Vision thus presumed:
O by what name, for thou above all these,
Above mankind, or aught than mankind higher,
Surpassest far my naming, how may I
Adore thee, Author of this universe,
And all this good to man? for whose well being
So amply, and with hands so liberal
Thou hast provided all things! but with me
I see not who partakes. In solitude
What happiness? Who can enjoy alone,
Or all enjoying, what contentment find?
Thus I presumptuous; and the Vision bright,
As with a smile more brighten'd, thus replied:
What call'st thou solitude? Is not the earth
With various living creatures, and the air
Replenish'd? and all these at thy command
To come and play before thee? Know'st thou not
Their language and their ways? They also know,
And reason not contemptibly. With these

have derived the knowledge he possessed of the properties of the objects and beings around him.

But it does not, on the other hand, seem to us at all necessary to suppose that Adam was endowed with any other knowledge than was suited to the condition in which he was placed, and needful to the full enjoyment of its advantages. That he was learned in all science, and skilled in all art, there seems no reason to believe.—K.

356. *Vision:* Object of vision. Author of the universe, line 360. *Presumed* (to say).

372–74. That beasts have reasoning faculties has been argued by Plutarch, Montaigne, and other writers, with great force of argument. Certainly, many things we observe in them it seems difficult to account for on any other supposition. Many of their feelings and passions are similar to our own. Even insects exhibit fear, anger, sorrow, joy, and desire; and many of them express those passions by noises peculiar to themselves.—Bucke.

Their language and their ways: That brutes have a kind of language among themselves, is evident and undeniable. There is a treatise, in French, of the language of brutes; and our author supposes that Adam understood this language, and was of knowledge superior to any of his descendants, and besides was assisted by inspiration: *with such knowledge God*

Find pastime, and bear rule; thy realm is large.
So spake the Universal Lord, and seem'd
So ordering I, with leave of speech implored,
And humble deprecation, thus replied:
Let not my words offend thee, Heav'nly Pow'r!
My Maker, be propitious while I speak!
Hast thou not made me here thy substitute,
And these inferior far beneath me set?
Among unequals what society
Can sort? what harmony or true delight?
Which must be mutual, in proportion due
Giv'n and received; but in disparity,
The one intense, the other still remiss
Cannot well suit with either, but soon prove
Tedious alike: Of fellowship I speak
Such as I seek, fit to participate
All rational delight, wherein the brute
Cannot be human consort: they rejoice
Each with their kind; lion with lioness,
So fitly them in pairs thou hast combined;
Much less can bird with beast, or fish with fowl
So well converse; nor with the ox the ape:
Worse then can man with beast, and least of all.
Whereto th' Almighty answer'd not displeased:
A nice and subtle happiness I see
Thou to thyself proposest in the choice
Of thy associates, Adam, and wilt taste
No pleasure, though in pleasure, solitary.
What think'st thou then of me, and this my state?
Seem I to thee sufficiently possess'd
Of happiness, or not, who am alone

endued his sudden apprehension. He is said by the school divines to have exceeded Solomon himself in knowledge.—N.

386. *But in disparity:* But in inequality, such as is between rational and brute: *the one intense*, man, high, wound up and strained to nobler understanding, and of more lofty faculties; *the other still remiss*, the animal, let down, and slacker, grovelling in more low and mean perceptions, can never suit together. A musical metaphor, from strings, of which the stretched and highest give a smart and sharp sound—the slack a flat and heavy one.—H.

From all eternity? for none I know
Second to me, or like, equal much less.
How have I then with whom to hold converse
Save with the creatures which I made? and those
To me inferior! infinite descents
Beneath what other creatures are to thee.
He ceased; I lowly answer'd: To attain
The height and depth of thy eternal ways,
All human thoughts come short, Supreme of things!
Thou in thyself art perfect, and in thee
Is no deficience found. Not so is Man,
But in degree; the cause of his desire
By conversation with his like to help,
Or solace his defects. No need that thou
Should'st propagate, already infinite,
And through all numbers absolute, though one;
But Man by number is to manifest
His single imperfection, and beget
Like of his like, his image multiplied
In unity defective, which requires
Collat'ral love, and dearest amity.
Thou in thy secrecy, although alone,
Best with thyself accompanied, seek'st not
Social communication; yet so pleased,
Canst raise thy creature to what height thou wilt
Of union or communion, deified:
I by conversing cannot these erect
From prone, nor in their ways complacence find.

421. *Through all, &c.:* Through all numbers of years—that is, absolute, or independent of any cause or object.

423. *Single imperfection:* Imperfection as an individual, from be The same idea is conveyed (425) by the phrase, "In unity defectiv

429. *So pleased:* If so pleased.

433. *Prone:* Bending forward and looking downward. The may have been suggested to the poet by this passage in Sallust homines qui sese student præstare ceteris animalibus, summa ope ne vitam silentio transeant veluti pecora, quæ natura prona, atq obedientia, finxit." Or Milton may have remembered the beau

Thus I embolden'd spake, and freedom used
Permissive, and acceptance found; which gain'd
This answer from the gracious voice divine:
Thus far to try thee, Adam, I was pleased;
And find thee knowing, not of beasts alone,
Which thou hast rightly named, but of thyself;
Expressing well the spirit within thee free,
My image not imparted to the brute,
Whose fellowship therefore unmeet for thee,
Good reason was thou freely should'st dislike:
And be so minded still. I, ere thou spak'st,
Knew it not good for Man to be alone;
And no such company as then thou saw'st
Intended thee; for trial only brought,
To see how thou could'st judge of fit and meet.
What next I bring shall please thee, be assured;
Thy likeness, thy fit help, thy other self,

of Ovid (lib. i. 84–86), which it will gratify the classic reader here to quote:

"Pronaque cum spectent animalia cætera terram;
Os homini sublime dedit; cœlumque tueri
Jussit, et erectos ad sidera tollere vultus."

"It seems to be the expression of mental elevation, conveyed by the "os sublime" of man, and by what Milton calls "*the looks commencing with the skies*," which is the foundation of the sublimity we ascribe to the human figure. In point of actual height, it is greatly inferior to various tribes of other animals; but none of these have the whole of their bodies, both trunk and limbs, in the direction of the *vertical line*, coinciding with that tendency to rise, or to mount upwards, which is symbolical of every species of improvement, whether intellectual or moral, and which typifies so forcibly to our species the pre-eminence of their rank and destination among the inhabitants of this lower world.

"Intimately connected with the sublime effect of man's erect form, is the imposing influence of a superiority of stature over the mind of the multitude. 'And when Saul stood among the people, he was higher than any of them, from his shoulders and upward. And all the people shouted, and said, God save the king.'"—DUGALD STEWART'S Works, vol. iv. 307.

On this principle Milton has described our first parents as

"..... of far nobler shape and tall,
Godlike erect"

Book IV. 277–78.

Thy wish exactly to thy heart's desire.
He ended, or I heard no more, for now
My earthly by his heav'nly overpower'd,
Which it had long stood under, strain'd to th' hight
In that celestial colloquy sublime,
As with an object that excels the sense
Dazzled and spent, sunk down, and sought repair
Of sleep, which instantly fell on me, call'd
By nature as in aid, and closed mine eyes.
Mine eyes he closed, but open left the cell
Of fancy, my internal sight; by which
Abstract, as in a trance, methought I saw,
Though sleeping, where I lay, and saw the shape
Still glorious before whom awake I stood;
Who stooping, open'd my left side, and took

453. *Earthly:* Earthly nature. The cause is here assigned for the sleep into which Adam now sunk, preparatory to the reception of a partner—"another self." *Mine eyes he closed:* The order of the words beautifully changed from that in the last line. Sleep is personified.

460. It is probable that the "deep sleep" was supernatural, or a trance, in which he had been conscious, although without pain, but perhaps, with rapture, of the whole process of Eve's formation. This idea generally entertained by the Jewish writers, and by the old C fathers, and it has been adopted, and beautifully brought out here by —K.

462. *Abstract:* That is, the spirit was so separated from the body did not see things as before with its material organs of vision.—S.

The word in Gen. ii. 21, that is translated "deep sleep" in our ver Greek interpreters render by the word *trance* or *ecstacy*.

465. The Scripture says only "one of his ribs," but Milton follow interpreters who suppose this rib was taken from the left side, a nearer to the heart.—N.

Some Jewish expositors teach us that it was taken from the ri and say that there was an odd, or thirteenth rib on that side—a mere conjecture.

Many have rejected the Scriptural account of woman's origin, a considered it an allegory. But (as Dr. Kitto has observed) the greater difficulty in taking literally the creation of woman than the of man. All modes being equally easy to God, he chose that whi impress upon man a moral lesson, even by the physical fact of hi a lesson important to repress pride, even in unfallen man, but which

From thence a rib, with cordial spirits warm,
And life-blood streaming fresh; wide was the wound;
But suddenly with flesh fill'd up, and heal'd,
The rib he form'd and fashion'd with his hands:
Under his forming hands a creature grew,
Manlike, but different sex; so lovely fair,
That what seem'd fair in all the world, seem'd now
Mean, or in her summ'd up, in her contain'd,
And in her looks; which from that time infused
Sweetness into my heart, unfelt before;
And into all things from her air inspired
The spirit of love and amorous delight.
She disappear'd, and left me dark. I waked

terribly emphatic when, after the fall, man heard the awful words, "Dust thou art, and unto dust thou shalt return."

Whether there was some peculiar organization in Adam (such as an additional rib), in order to provide for the formation of woman, or that God substituted another rib for the one he had taken, it is not very important for us to know; but it is important to understand that he, to whom all modes are the same, chose one which should serve vividly to impress upon the mind of man and woman, their *peculiarly* intimate relation to each other. In other creatures there was no natural connection between the pairs in the very act of creation. The sexes were, in them, created independently of each other. But the fact of woman's derivation from man—a part of himself, separated to be in another form re-united to him—was calculated to indicate and to originate an especial tenderness in their nuptial state, and its indissoluble character, Eph. v. 28–31. Surely to teach such lessons as these, was a sufficient reason for the mode of woman's creation. She was to be created in some mode or other, and however created, in *that* would have been the miracle.—K.

467. *Cordial spirits warm:* Spirits warm with the energy of the heart.

471–73. *Mean:* The position of the words, with the pause upon this particular word, gives great force to the sentiment expressed.

478. *Left me dark:* She that was my light vanished, and left me dark and comfortless. In almost all languages *light* is a metaphor for *joy* and *comfort*, and darkness for the contrary. The poet uses this metaphor in a sonnet on his deceased wife. After describing her as having appeared to him, he says,

"She fled, and day brought back my night."

N.

Adam's distress upon losing sight of this beautiful phantom, with his exclamations of joy and gratitude at the discovery of a real creature who re-

To find her, or for ever to deplore
Her loss, and other pleasures all abjure:
When, out of hope, behold her, not far off,
Such as I saw her in my dream, adorn'd
With what all Earth or Heaven could bestow
To make her amiable! On she came,
Led by her Heav'nly Maker, though unseen
And guided by his voice; nor uninform'd
Of nuptial sanctity and marriage rites.
Grace was in all her steps! Heav'n in her eye!
In ev'ry gesture dignity and love!
I overjoy'd, could not forbear aloud:
This turn hath made amends! Thou hast fulfill'd
Thy words, Creator bounteous and benign,
Giver of all things fair, but fairest this
Of all thy gifts, nor enviest! I now see
Bone of my bone, flesh of my flesh, myself
Before me! Woman is her name; of Man
Extracted. For this cause he shall forego
Father and mother, and to his wife adhere:

sembled the apparition which had been presented to him in his dream; the approaches he makes to her, and his manner of courtship, are all laid toge- ther in a most exquisite propriety of sentiments.

Though this part of the poem is worked up with great warmth and spirit, the love which is described in it is every way suitable to a state of innocence. If the reader compares the description which Adam gives of his leading Eve to the nuptial bower, with that which Dryden makes on the same occasion, in a scene of his Fall of Man, he will be sensible of the great care which Milton took to avoid all thoughts on so delicate a subject, that might be offensive to religion or good manners. The sentiments are chaste, but not cold; and convey to the mind ideas of the most transporting passion and of the greatest purity.—A.

490. *Aloud*: Aloud (to say).

494. *Nor enviest*: Nor thinkest this gift too good for me.—P.

495. *Bone of my bone, &c.*: My own similitude—myself. That Adam waking from his deep sleep, should, in words so express and prophetic, ov and claim his companion, gave ground to the opinion, that he was not o asleep but entranced, too; by which he saw all that was done to him, understood the mystery of it, God informing his understanding in his ecst —H.

And they shall be one flesh, one heart, one soul.
She heard me thus; and tho' divinely brought,
Yet innocence and virgin modesty,
Her virtue, and the conscience of her worth,
That would be woo'd, and not unsought be won,
Not obvious, not obtrusive, but retired,
The more desirable; or to say all,
Nature herself, though pure of sinful thought,
Wrought in her so, that seeing me, she turn'd.
I follow'd her: she what was honour knew,
And with obsequious majesty approved
My pleaded reason. To the nuptial bower
I led her, blushing like the morn. All Heav'n,
And happy constellations on that hour
Shed their selectest influence! The earth

499. This line is an amplification of the statement in Genesis, "And they shall be one flesh." It is an instance also of a monosyllabic line, and that one of great beauty. In Book II., 621–950, are lines of similar construction and force.

502. *Conscience:* Consciousness, knowledge. "*Conscientia* bene actæ vitæ jucundissima est."—Cic. de Senect.

504. *Not obvious:* Not coming *to meet me;* not throwing herself *in my way.* She was "divinely brought;" line 500.

507. *Wrought:* This verb stands related, not only to *nature* but to *innocence, vigour, modesty, virtue,* and *conscience* of worth, as its nominatives.

511–20. *All Heaven, &c.:* In poetry, personifications are extremely frequent, and are, indeed, the very life and soul of it. We expect to find everything animated in the descriptions of a poet who has a lively fancy. One of the greatest pleasures we receive from poetry, is, to find ourselves always in the midst of our fellows, and to see everything thinking, feeling, and acting as we ourselves do. This is, perhaps, the principal charm of this sort of figured style, that it introduces us into society with all nature, and interests us even in inanimate objects, by forming a connection between them and us, through that sensibility which it ascribes to them. This is exemplified remarkably in the passage here quoted.—Blair.

513–18. Homer's Iliad, xiv. 347–351. In all his copies, however, of the beautiful passages of other authors, he studiously varies and disguises them, the better to give himself the air of an original, and to make by his additions and improvements, what he borrowed the more fairly his own; the only regular way of acquiring a property in thoughts taken from other

Gave sign of gratulation, and each hill!
Joyous the birds; fresh gales and gentle airs
Whisper'd it to the woods, and from their wings
Flung rose, flung odours from the spicy shrub,
Disporting, till the amorous bird of night
Sung spousal, and bid haste the ev'ning star
On his hill-top, to light the bridal lamp.
Thus have I told thee all my state, and brought
My story to the sum of earthly bliss
Which I enjoy; and must confess to find
In all things else delight indeed, but such
As used or not, works in the mind no change,
Nor vehement desire; these delicacies
I mean of taste, sight, smell, herbs, fruits, and flow'rs,
Walks, and the melody of birds; but here
Far otherwise, transported I behold,
Transported touch. Here passion first I felt,

writers, if we may believe Horace, whose laws in poetry are of undoubted authority. De Art. Poet. 131. Milton, indeed, in what he borrows from Scripture, observes the contrary rule, and generally adheres minutely, or rather religiously, to the very words, as much as possible, of the original. —N.

519–20. *The evening star:* (Venus) is said to *light the bridal lamp*, as it was the signal among the ancients to light their lamps and torches in order to conduct the bride home to the bridegroom. "Vesper adest, juvenes consurgite," &c., says Catullus.

On his hill-top, says our author, writing in the language as well as in the spirit of the ancients; for when this star appeared eastward in the morning, it was said to rise on Mount Ida. Virg. Æn. ii. 801:

> "Jamque jugis summæ surgebat Lucifer Idæ,
> Ducebatque diem."

When it appeared westward in the evening, it was said to be seen on Mount Œtna, Virg. Eccl. viii. 30. Milton therefore writes in classical language. He does not mention any mountain by name. This bridal ceremony of the ancients is alluded to more plainly in Book XI. 588–591.—N.

519. *Spousal:* Nuptials.

521–59. *Thus have I told, &c.:* What a noble mixture of rapture and innocence has the author joined together in the reflection which Adam makes of the pleasures of love compared with those of sense!—A.

Commotion strange, in all enjoyments else
Superior and unmoved; here only weak
Against the charm of beauty's pow'rful glance.
Or nature fail'd in me, and left some part
Not proof enough such object to sustain;
Or from my side subducting, took perhaps
More than enough: at least on her bestow'd
Too much of ornament; in outward show
Elaborate; of inward, less exact.
For well I understand, in the prime end
Of nature, her th' inferior in the mind
And inward faculties, which most excel,
In outward also her resembling less
His image who made both, and less expressing
The character of that dominion giv'n
O'er other creatures; yet, when I approach
Her loveliness, so absolute she seems,
And in herself, complete; so well to know
Her own, that what she wills to do or say,
Seems wisest, virtuousest, discreetest, best!
All higher knowledge in her presence falls
Degraded! Wisdom in discourse with her
Loses, discount'nanced, and like folly shews.

537. The same sentiment is more fully expressed by Milton in his Samson Agonistes:

> "Is it for that such outward ornament
> Was lavished on their sex, that inward gifts
> Were left for haste unfinished, judgment scant,
> Capacity not rais'd to apprehend
> Or value what is best
> In choice, but oftest to affect the wrong?"

541–45. We have here an expression of the poet's opinion upon the question of the comparative intellectual strength of the sexes, much discussed in our own day; also upon the retired position which she was designed to occupy with reference to the exercise of authority or government.

547. *Absolute:* Finished, complete.

550. *Virtuousest, discreetest:* These terms are more expressive than the ordinary forms of the superlative degree

553. *Discount'nanced:* Abashed.

Authority and reason on her wait,
As one intended first, not after made
Occasionally; and to consummate all,
Greatness of Mind and Nobleness their seat
Build in her, loveliest, and create an awe
About her, as a guard angelic placed!
—— To whom the Angel, with contracted brow:
Accuse not Nature; she hath done her part:
Do thou but thine, and be not diffident
Of wisdom; she deserts thee not, if thou
Dismiss not her, when most thou need'st her nigh,
By attributing overmuch to things
Less excellent, as thou thyself perceiv'st.
For what admir'st thou? what transports thee so?
An outside? Fair no doubt, and worthy well
Thy cherishing, thy honouring, and thy love;
Not thy subjection. Weigh with her thyself,
Then value. Oft-times nothing profits more
Than self-esteem, grounded on just and right
Well managed. Of that skill the more thou know'st,
The more she will acknowledge thee her head,
And to realities yield all her shows;
Made so adorn for thy delight the more,
So awful, that with honour thou may'st love
Thy mate, who sees when thou art seen least wise.

555–56. Intended to be first, and not made for the sake of anot suit an emergency.

560. *To whom, &c.*: The sentiments of love in our first parent, which gave the angel such an insight into human nature, that he a prehensive of the evils which might befal the species in general, a Adam, in particular, from the excess of his passion. He therefor him against it by timely admonitions, which very artfully prepare of the reader for the occurrences of the next Book, where the w which Adam here gives such distant discoveries, brings about that which is the subject of the poem.—A.

565. *Attributing*: Accent the third syllable.

569. Eph. v. 28, 29: 1 Pet. iii 7.

573. *That skill*. Skill in self-esteem, grounded, &c.

576. *Adorn*: Adorned. 577. *Awful*: Awe-insp

But if the sense of touch, whereby mankind
Is propagated, seem such dear delight
Beyond all other, think the same vouchsafed
To cattle and each beast; which would not be
To them made common and divulged, if aught
Therein enjoy'd were worthy to subdue
The soul of man, or passion in him move.
What higher in her society thou find'st
Attractive, human, rational, love still.
In loving thou dost well, in passion not,
Wherein true love consists not. Love refines
The thoughts, and heart enlarges; hath his seat
In reason, and is judicious; is the scale
By which to heav'nly love thou may'st ascend,
Not sunk in carnal pleasure: for which cause
Among the beasts no mate for thee was found.
To whom thus, half abash'd, Adam reply'd:
Neither her outside, form'd so fair, nor aught
In procreation, common to all kinds,
(Though higher of the genial bed by far,
And with mysterious reverence I deem)
So much delights me as those graceful acts,
Those thousand decencies, that daily flow
From all her words and actions, mix'd with love
And sweet compliance; which declare unfeign'd
Union of mind, or in us both one soul:
Harmony to behold in wedded pair,
More grateful than harmonious sound to th' ear.
Yet these subject not: I to thee disclose
What inward thence I feel, not therefore foil'd,

579. Occasioned by what Adam had said (529–30).

595–605. *Half-abashed, &c.*: Adam's discourse, which here follows the gentle rebuke which he had received from the angel, shows that his love, however violent it might appear, was still founded in reason, and consequently not improper for Paradise.—A.

607–10. *Variously representing*: The most difficult passage in the poem. It may be paraphrased thus: *Yet these subject not* (these bring me not into subjection, 570, 584, 585). I indeed *disclose to thee* the strong emotions which these accomplishments and graceful actions of Eve have excited (530–35);

Who meet with various objects, from the sense
Variously representing; yet, still free,
Approve the best, and follow what I approve.
To love thou blam'st me not; for love thou say'st
Leads up to Heav'n; is both the way and guide.
Bear with me then, if lawful what I ask:
Love not the heav'nly Spirits? and how their love
Express they? by looks only? or do they mix
Irradiance, virtual or immediate touch?
  To whom the Angel, with a smile that glow'd
Celestial rosy red (love's proper hue),
Answer'd: Let it suffice thee that thou know'st
Us happy; and without love no happiness.
Whatever pure thou in the body enjoy'st
(And pure thou wert created) we enjoy
In eminence, and obstacle find none
Of membrane, joint, or limb, exclusive bars.
Easier than air with air, if Spirits embrace,
Total they mix, union of pure with pure
Desiring; not restrain'd conveyance need,
As flesh to mix with flesh, or soul with soul.
But I can now no more; the parting sun
Beyond the earth's green cape and verdant isles
Hesperian sets, my signal to depart.

but I am not on this account *foiled* (I am not embarrassed, confused in my judgment) when *I meet with various objects from*, or by, *the sense* (sensibility, sensation) *variously representing* (or when I meet with the various objects represented to me in different ways, made known to me in different ways, through the sense of sight, touch, smell, &c.): *Yet, still free, &c.*: Notwithstanding the influence of strong feeling, above acknowledged, I am still free from all improper bias; my judgment is not *foiled*, but performs its appropriate office of *approving* the best objects, and *I follow what I approve*.

617. *Irradiance*: Their beams of light and splendour. *Virtual touch*: That which is not real or immediate, but has the same effect, is *equivalent* to it.

631–32. The south-western extremity of Spain, or Cape de Verd, the most western in Africa, is the Cape referred to. The *verdant*, are the Canary Isles, or perhaps the Cape Verd Islands, further south. *Hesperian* means *western*, derived from a Greek word signifying *evening*. On this account Italy was called Hesperia by the Greeks, as lying west of them; and Spain was called Hesperia by the Romans, for the same reason.

Be strong, live happy, and love; but, first of all,
Him whom to love is to obey, and keep
His great command: take heed lest passion sway
Thy judgment to do aught which else free will
Would not admit; thine and of all thy sons
The weal or woe in thee is placed; beware.
I in thy persevering shall rejoice,
And all the Blest. Stand fast; to stand or fall
Free in thine own arbitrement it lies.
Perfect within, no outward aid require;
And all temptation to transgress repel.
So saying, he arose; whom Adam thus
Follow'd with benediction: Since to part,
Go heav'nly Guest, ethereal Messenger,
Sent from whose sov'reign goodness I adore.
Gentle to me and affable hath been
Thy condescension, and shall be honour'd ever
With grateful memory; thou to mankind
Be good and friendly still, and oft return.
So parted they; the Angel up to Heav'n
From the thick shade, and Adam to his bow'r.

633–43. Raphael closes the interview with some appropriate and solemn counsels and commands.

637. *Admit:* Used in the Latin sense, and equivalent to *commit*.

645. *Since to part, &c.:* Adam's speech at parting with the angel has in it a deference and gratitude agreeable to an inferior nature, and at the same time a certain dignity and greatness suitable to the father of mankind in his state of innocence.—A.

Benediction has the sense of *thanks*, as Milton has explained the word in Parad. Reg. iii. 127:

"Glory and benediction, that is, thanks."

Since to part, is an abbreviation for, "since it is necessary to part."

647. *Whose:* (Him) whose.

652. *Bower:* To meet an objection of Dr. Bentley, Newton observes that in this place is meant Adam's *inmost bower*, as it is called, IV. 738. There was a shady walk that led to Adam's bower. When the angel *arose* (644), Adam *followed him* into this shady walk; and it was from this *thick shade* that they parted, and the angel went up to Heaven, and Adam to his bower.

BOOK IX.

THE ARGUMENT.

SATAN, having compassed the earth with meditated guile, returns as a mist by night into Paradise, enters into the Serpent sleeping. Adam and Eve in the morning go forth to their labours, which Eve proposes to divide in several places, each labouring apart; Adam consents not, alleging the danger, lest that enemy, of whom they were forewarned, should attempt her, found alone: Eve, loth to be thought not circumspect or firm enough, urges her going apart, the rather desirous to make trial of her strength; Adam at last yields: the Serpent finds her alone; his subtle approach, first gazing, then speaking, with much flattery extolling Eve above all other creatures. Eve, wondering to hear the Serpent speak, asks how he attained to human speech and such understanding not till now; the Serpent answers, that by tasting of a certain tree in the garden he attained both to speech and reason, till then void of both; Eve requires him to bring her to that tree, and finds it to be the tree of knowledge, forbidden; the Serpent, now grown bolder, with many wiles and arguments, induces her at length to eat; she, pleased with the taste, deliberates a while whether to impart thereof to Adam or not; at last brings him of the fruit, relates what persuaded her to eat thereof; Adam, at first amazed, but perceiving her lost, resolves, through vehemence of love, to perish with her, and, extenuating the trespass, eats also of the fruit: the effects thereof in them both; they seek to cover their nakedness; then fall to variance and accusation of one another.

INTRODUCTORY REMARKS.

THE Ninth Book is raised upon that brief account in Scripture, wherein we are told that the serpent was more subtile than any beast of the field, that he tempted the woman to eat the forbidden fruit, that she was overcome by this temptation, and that Adam followed her example. From these few particulars Milton has formed one of the most entertaining narratives that invention ever produced. He has disposed of these several circumstances among so many beautiful and natural fictions of his own, that his whole story looks only like a comment upon sacred writ, or rather seems to be a full and complete relation of what the other is only an epitome. The disposition and continuance of the story I regard as the principal beauty of the Ninth Book, which has more story in it and is fuller of incidents, than any other in the whole poem.—A.

The Ninth Book is that on which the whole fate and fall of man turns; and so far is the most important. It is called the most tender. If the submission to sensual human passions be tenderness, it is so; taking the resistance to those passions to be loftiness. The serpent himself appears to have been enamoured of Eve's beauty and loveliness of mien, and for a moment to have repented of the evil he was plotting to bring upon her.

All that we know from the Mosaic history is, that the serpent tempted Eve, and Eve tempted Adam to eat of the forbidden fruit; but we do not know by what wiles this sin was brought about. We may suppose that by the serpent, the operation of the evil passions of contradiction, disobedience rebellion, and scepticism is meant; just as we may suppose that Eve persisted in roaming alone in spite of Adam's dissuasions, merely because her pride was thwarted by her husband's fear that "some harm should befal her" in his absence.—E. B.

The sentiments advanced by Sir E. Brydges in the last paragraph are not in accordance with Scriptural truth or sound philosophy, as will be made evident from the following statements and reasonings of Dr. Kitto:

In the sad history of the fall, there is scarcely any one incident which more exercises our thoughts than the nature of the creature by whose baneful suggestions that ruin was brought to pass. The sacred record, in the third

chapter of Genesis, says plainly enough that it was "a serpent," described as being "more subtile than any beast of the field;" and the final curse also indicates the serpentine condition—"Upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life."

Hence, some have regarded the tempter as a serpent, and nothing more. This opinion has many more advocates than the reader might suppose; or rather, it *has* had them, for there are few who *now* entertain this opinion. To the question, How could a mere serpent tempt Eve, it is answered, that it lay in the repeated use by the serpent of the forbidden fruit in her presence, without any of the apparent effects upon him which she had been taught to dread. The influence of this example, and the thoughts that hence arose in her mind, are then represented, agreeably to the genius of oriental and figurative language, in the form of a conversation. The great objection to this is, that the alleged figurative style here, is adverse to the literal tone and character of the whole narrative; and, what is far more conclusive, that another agent is clearly pointed out in the New Testament, and may, by the light thus afforded, be discovered even in the original account.

That agent is the Devil, or Satan, and the general opinion is, that he employed or actuated the serpent as his instrument. Thus the latter appears to reason and to speak. The woman converses with him, and she is led, by the artful representations which the Devil enables him to make, to transgress the divine law. No mere animal could have taken the part this serpent did. But it may be doubted whether Eve knew this. It is possible that the intuitive perception of the qualities of animals which Adam possessed, was not shared by Eve, but was to be imparted to her by him; and it is highly probable that he had not yet communicated to her all the knowledge of this kind which had been acquired by him before she had existence. It is far from improbable that the knowledge of this fact was among the considerations which induced Satan to apply himself through the serpent to the woman rather than to the man. She, being continually making new discoveries in the animal creation, would be little surprised in at length finding one creature that could speak, and even reason. Or, supposing she did know that animals could not do either, it has seemed to us possible that the serpent by eating the fruit in her sight, may have led her to conclude that his superior gifts were owing to his having partaken of this sovereign food. This supposition is quite in harmony with the general drift of the fatal argument. The curse pronounced upon the deceiver is plainly addressed to an intelligent agent designedly guilty of an enormous crime, and would have been unmeaning and unworthy of the Divine character, if addressed to a mere animal, which, in following the instincts of its nature, had unconsciously raised seductive thoughts in the mind of the woman.

That, however, the phraseology of the curse is in its outer sense applied to the condition of the serpent, while in its inner meaning terribly significant to the intelligent agent, seems to us very clearly to show that the serpent was really, and not figuratively, employed in this awful transaction. The more

closely the language of the curse is examined, the more real its purport, as addressed to the intelligent agent of the temptation, under forms of speech adapted to the serpentine condition, will be apparent. The closing portion of it "I will put enmity between thee and the woman, and between thy seed and her seed: it (he) shall bruise thy head, and thou shalt bruise his heel," could have no significance with reference merely to the serpent; but to the real tempter it was of awful importance. They were words to shake Hell, and to fill the arch fiend with consternation. It is not at all likely that the fallen pair understood these words nearly so well as *he* did; yet even to them it must have appeared that it promised some great and crowning triumph to "the seed of the woman," and perhaps a recovery from the fall, after the enemy had seemed for a time to triumph over him, and to "bruise his heel." But we know its meaning better, probably, than either the first pair or even Satan did then. We can see that it was the first gospel promise, foretelling the sufferings of Christ and his final triumph over the Evil One; his victory in our behalf, by suffering.

BOOK IX.

No more of talk where God or Angel guest
With Man, as with his friend, familiar used
To sit indulgent, and with him partake
Rural repast, permitting him the while
Venial discourse, unblamed: I now must change
Those notes to tragic; foul distrust, and breach
Disloyal on the part of Man, revolt,
And disobedience: on the part of Heav'n
Now alienated, distance and distaste,
Anger and just rebuke, and judgment given,
That brought into this world a world of woe,

1. *No more of talk, &c.:* The poet says that he must now treat no m of familiar discourse with either God or angel; for Adam had held discc with God, as we read in the preceding Book, and the whole foreg episode is a conversation with the angel, and as this takes up so large a of the poem, it is particularly described and insisted upon here. The God and the angel Michael, both indeed afterwards discourse with Adam the following Books, but those discourses are not *familiar* conversatio with a friend: they are of a different strain, the one coming to judge the other to expel him from Paradise.—N.

5. *Venial discourse:* Discourse upon familiar topics, or of a familiar racter. *I must now change, &c.:* As the author is now changing his sul he proposes, likewise, to change his style agreeably to it. What follov more of *tragic* strain, than of the *epic*, which may serve as an answe those critics who censure the latter Books of the Paradise Lost as fa below the former.—N.

11. *World a world:* An instance of the pun—a form of expression g rally condemned by the critics when introduced into a dignified poem;

Sin and her shadow Death, and Misery,
Death's harbinger. Sad task! yet argument
Not less but more heroic than the wrath
Of stern Achilles on his foe pursued
Thrice fugitive about Troy wall; or rage
Of Turnus for Lavinia disespoused,
Or Neptune's ire, or Juno's, that so long
Perplex'd the Greek and Cytherea's son:
If answerable style I can obtain
Of my celestial patroness, who deigns
Her nightly visitation unimplored,
And dictates to me slumb'ring, or inspires
Easy my unpremeditated verse:
Since first this subject for heroic song
Pleased me long choosing, and beginning late;

it must be admitted that Milton's puns are often very expressive, as in this instance.

12. *Shadow Death:* A beautiful figure to illustrate the sad connection of death with sin. As in the presence of light an opaque body casts a dark shadow, so in the light of the Divine government sin casts the dismal shadow of death. *Misery* here denotes any of those sufferings and diseases which undermine health and life.

13. *Sad task, yet argument:* The Paradise Lost, even in this latter part of it, concerning God's anger and Adam's distress, is a more heroic subject than *the wrath of Achilles on his foe*, Hector, whom he pursued three times round the walls of Troy, according to Homer; or than *the rage of Turnus for Lavinia disespoused* (17), having been first betrothed to him, and afterwards promised to Æneas, according to Virgil; *or Neptune's ire that so long perplexed the Greek*, Ulysses, as we read in the Odyssey; or *Juno's* ire (18, that for so many years perplexed *Cytherea's son*, Æneas, as we read at large in the Æneid. The anger that he is about to sing is an *argument* (subject) more heroic not only than the anger of men, of Achilles and Turnus, but than that even of the gods, of Neptune and Juno. The anger of the true God is a more noble subject than that of false gods. In this respect he has the advantage of Homer and Virgil; his argument is *more heroic*, as he says, if he can but make his *style answerable*.—N.

22. *Celestial patroness:* Called, in other parts of the poem, *heavenly Muse, Urania*, in conformity to classical usage.

21. *Nightly visitation:* He composed verses at night.

26. *Long choosing, &c.:* Our author intended pretty early to write an epic poem, and proposed the story of King Arthur for the subject of it; but that

Not sedulous by nature to indite
Wars, hitherto the only argument
Heroic deem'd, chief mast'ry to dissect
With long and tedious havoc fabled knights
In battles feign'd; the better fortitude
Of patience and heroic martyrdom
Unsung; or to describe races and games,
Or tilting furniture, emblazon'd shields,
Impresses quaint, caparisons and steeds;
Bases and tinsel trappings, gorgeous knights
At joust and tournament; then marshal'd feast
Served up in hall with sewers and seneschals;
The skill of artifice or office mean,
Not that which justly gives heroic name
To person or to poem. Me of these
Nor skill'd nor studious, higher argument
Remains, sufficient of itself to raise

was laid aside, probably for the reason here intimated. The Paradise Lost he designed first as a tragedy. It was not till long after that he began to form it into an epic poem; and indeed for several years he was so hotly engaged in the controversies of the times, that he was not at leisure to think of a work of this nature, and did not begin to fashion it in its present form, till after the Salmasian controversy, which ended in 1655, and probably did not set about the work in earnest till after the Restoration, so that he was *long choosing and beginning late*.—N.

28. *Heroic deemed:* By the moderns as well as by the ancients, wars being the principal subject of all the poems from Homer down to this time; but Milton's subject was different, yet he reckons it himself a *heroic poem*.—N.

29. *Chief mastery, &c.:* Those were wrong also who thought the *dissecting of knights* was a principal part of the skill of a poet, describing wounds as a surgeon. Doubtless he glanced here at Homer's perpetual affectation of this sort of knowledge, which certainly debases his poetry.—R.

33. *Unsung:* (Being) unsung.

35. *Impresses:* Witty devices.

36. *Bases:* The mantle which hung down from the middle to about the knees, or lower, worn by knights on horseback.—T.

38. *Sewers:* Servants who arrange the dishes, from an old French word meaning *to set down*. *Seneschals:* Stewards.

41. *Of:* Respecting.

That name, unless an age too late, or cold
Climate, or years, damp my intended wing
Depress'd, and much they may, if all be mine,
Not hers who brings it nightly to my ear.
  The sun was sunk, and after him the star
Of Hesperus, whose office is to bring
Twilight upon the earth, short arbiter
'Twixt day and night, and now from end to end
Night's hemisphere had veil'd th' horizon round,
When Satan, who late fled before the threats
Of Gabriel out of Eden, now improved
In meditated fraud and malice, bent
On Man's destruction, maugre what might hap
Of heavier on himself, fearless return'd
By night he fled, and at midnight return'd
From compassing the earth, cautious of day,
Since Uriel, regent of the sun, descry'd
His entrance, and forewarn'd the Cherubim
That kept their watch : thence full of anguish driven,
The space of sev'n continued nights he rode

45. *Or years, damp, &c.:* He was near sixty when this poem was published; and it is surprising that at that time of life, and after such troublesome days as he had passed through, he should have so much poetical fire remaining.—N. *Intended:* Stretched out.

47. *Hers:* See line 21.

49. *Hesperus*, a brother of Atlas, according to the fabulous account, was a great astronomer, who, ascending Mount Atlas to take celestial observations, was blown away by a tempest, and seen no more. This gave rise to the story that he was transformed into the evening star.

Another story is, that Hesperus was the son of Aurora, and vied in beauty with Venus. On this account the beautiful star of evening received his name, and the name of Venus was also applied to the same planet.

50. *Short arbiter, &c.:* An expression probably borrowed from the beginning of Sir Philip Sidney's Arcadia, where, speaking of the sun about the time of the equinox, he calls him *an indifferent arbiter between the night and the day*.—N.

56. *Maugre:* In spite of.

59. *Cautious:* Afraid.

63. *The space, &c.:* It was about noon when Satan came to the earth, and

With darkness: thrice the equinoctial line
He circled; four times cross'd the car of night
From pole to pole, traversing each colure;
On the eighth return'd, and on the coast averse
From entrance or Cherubic watch, by stealth
Found unsuspected way. There was a place,
Now not, though sin, not time, first wrought the change,
Where Tigris at the foot of Paradise
Into a gulf shot under ground, till part
Rose up a fountain by the tree of life:
In with the river sunk, and with it rose

having been discovered by Uriel, he was driven out of Paradise the e night (*Book IV*). From that time he was a whole week in continual *near for fear of* another discovery.

63–67. *Rode he*: Satan is traversing the globe, and still keeping t the shadow of the night, as fearing to be discovered by the angel of th who has before detected him, is one of those beautiful imaginations which [illegible] this his second series of adventures. Having exa the nature of every creature, and found out one which was most pro his purpose, he again returns to Paradise; and to avoid discovery, sin night with a river that ran under the garden, and rises up again thr fountain that issued from it by the tree of life.—A.

64. *Three with the equinoctial he circled*: He travelled on with the three times round the equator; he was three days moving round fro to west as the sun does, but always on the opposite side of the gl darkness.

65–66. *Four times crossed the car of night from pole to pole*: Did not directly on with the night, as before, but crossed over from the nortl the southern, and from the southern to the northern pole.

66. *Traversing each colure*: As the equinoctial line, or equator, is circle encompassing the earth from east to west, and from west again, so the *colures* are two great circles intersecting each other a angles in the poles of the world, and encompassing the earth from n south and from south to north again; and, therefore, as Satan was from pole to pole, at the same time the car of night was moving fr to west. If, therefore, he would keep still in the shade of night, as sired, he could not move in a straight line, but must move obliqu thereby cross the two colures.—N.

67–8. *Averse from entrance*: Turned away from, or in a different ; from that coast, or portion of the earth, by which he had previously e It was a part, also, over which the Cherubim kept no watch.

Satan involved in rising mist, then sought
Where to lie hid. Sea he had search'd and land
From Eden over Pontus, and the pool
Mæotis, up beyond the river Ob;
Downward as far antarctic; and in length
West from Orontes to the ocean barr'd
At Darien, thence to the land where flows
Ganges and Indus: thus the orb he roam'd
With narrow search, and with inspection deep
Consider'd every creature; which of all
Most opportune might serve his wiles, and found
The serpent subtlest beast of all the field.
Him, after long debate, irresolute
Of thoughts revolved, his final sentence chose;
Fit vessel, fittest imp of fraud, in whom

77. As we had before an astronomical, so here we have a geographical account of Satan's peregrinations.—N.

Pontus: The Black Sea. *Pool Mæotis*, or sea of Asof, a marshy lake northeast of the Black Sea and connected with it by the Cimmerian Bosphorus. *Ob*, or *Oby:* The largest river in Siberia, in Asiatic Russia.

79. *Downward as far antarctic:* As far southward. The northern hemisphere being elevated on our globes, the north is called *up* and the south *downward*. *Antarctic* south, the opposite of *arctic* north (from the Greek word for *bear*), the most conspicuous constellation near the north pole; but no particular place is mentioned near the south pole, these being all sea, or land unknown. *And in length:* As north is up, and south is down, so *in length* is east or west.—N.

80. *Orontes:* A river of Syria, running westward of Eden into the Mediterranean.

81. *Darien:* The isthmus of that name, connecting North and South America, and *barring* the ocean—hindering it from rushing between them. Job xxxviii. 10, "*And set bars to the sea.*"

86. *Subtlest beast:* Gen. iii. 1. The subtlety of the serpent is commended likewise by Aristotle and other naturalists, and, therefore, he was the fitter instrument for Satan, because (as Milton says, agreeably to the doctrine of the best divines) any sleights in him might be thought to proceed from his native wit and subtlety, but, observed in other creatures, might the more easily beget a suspicion of a diabolical power acting within them beyond their natural sense.—N.

89. *Fittest imp of fraud:* Fittest stock to graft his diabolical fraud upon. *Imp* is from a Saxon word that signifies, to put into, to graft upon.—H.

To enter and his dark suggestions hide
From sharpest sight: for, in the wily snake,
Whatever sleights, none would suspicious mark,
As from his wit and native subtlety
Proceeding, which, in other beasts observed
Doubt might beget of diabolic power
Active within beyond the sense of brute.
Thus he resolved; but first from inward grief
His bursting passion into plaints thus pour'd:
  O Earth, how like to Heav'n, if not preferr'd
More justly! seat worthier of Gods! as built
With second thoughts, reforming what was old!
For what God after better worse would build!
Terrestrial Heav'n, danced round by other Heav'ns
That shine, yet bear their bright officious lamps,
Light above light, for thee alone, as seems,
In thee concentring all their precious beams
Of sacred influence! As God in Heav'n
Is centre, yet extends to all, so thou
Centring receiv'st from all those orbs; in thee,
Not in themselves, all their known virtue appears
Productive in herb, plant, and nobler birth
Of creatures animate with gradual life
Of growth, sense, reason, all summ'd up in Man.

99. *O Earth, &c.:* The poet, who speaks as little as possible in person, and, after the example of Homer, fills every part of his w manners and characters, here introduces a soliloquy of this infern who was thus restless in the destruction of man.—A.

100. *Seat worthier of gods:* As it is common with people to u what they have forfeited and lost by their folly and wickedness, an value any good that they hope to attain; so Satan is here made t whether earth be not preferable to heaven; but this is spoken of e original beauty before the fall.—N.

102. *After better worse, &c.:* A sophistical argument worthy of for the same reason man would be better than angels; but Satan ing to insinuate imperfection in God, as if he had mended his han tion, and as if all the works of God were not perfect in their kin their degrees, and for the ends for which they were intended.—N.

104. *Officious:* Serviceable.

With what delight could I have walk'd thee round,
If I could joy in aught! sweet interchange
Of hill and valley, rivers, woods and plains,
Now land, now sea, and shores with forests crown'd,
Rocks, dens, and caves! but I in none of these
Find place or refuge; and the more I see
Pleasures about me, so much more I feel
Torment within me, as from the hateful siege
Of contraries: all good to me becomes
Bane, and in Heav'n much worse would be my state.
But neither here seek I, no, nor in Heav'n
To dwell, unless by mast'ring Heav'n's Supreme;
Nor hope to be myself less miserable
By what I seek, but others to make such
As I, though thereby worse to me redound:
For only in destroying I find ease
To my relentless thoughts; and, him destroy'd,
Or won to what may work his utter loss,
For whom all this was made, all this will soon
Follow, as to him link'd in weal or woe;
In woe then, that destruction wide may range.
To me shall be the glory sole among
Th' infernal Pow'rs, in one day to have marr'd
What he, Almighty styled, six nights and days
Continued making, and who knows how long
Before had been contriving? though perhaps
Not longer than since I in one night freed
From servitude inglorious well nigh half

113. *Of growth, sense, reason, &c.:* The three kinds of life rising, as it were, by steps: the vegetable, animal and rational; of all which man partakes and he only. He grows, as plants, minerals, and all things inanimate; he lives, as all other animated creatures; but is, over and above, endued with reason.—R.

119. It means, *find place* (to dwell in) *or refuge* from punishment. Compare 124–25.

121. *Siege:* Struggle.

130. *Him:* The objective is here used for the nominative case absolute; so in Book VII. 142.

Th' angelic name, and thinner left the throng
Of his adorers: he to be avenged,
And to repair his numbers thus impair'd,
Whether such virtue spent of old now fail'd
More Angels to create, if they at least
Are his created; or, to spite us more,
Determined to advance into our room
A creature form'd of earth, and him endow,
Exalted from so base original,
With heav'nly spoils, our spoils. What he decreed
He effected; Man he made, and for him built
Magnificent this world, and earth his seat,
Him lord pronounced, and, O indignity!
Subjected to his service Angel wings,
And flaming ministers, to watch and tend
Their earthly charge. Of these the vigilance
I dread, and to elude, thus wrapt in mist
Of midnight vapour, glide obscure, and pry
In ev'ry bush and brake, where hap may find
The serpent sleeping, in whose mazy folds
To hide me, and the dark intent I bring.
O foul descent! that I, who erst contended
With Gods to sit the high'st, am now constrain'd
Into a beast, and mix'd with bestial slime,
This essence to incarnate and imbrute,
That to the height of deity aspired!
But what will not ambition and revenge
Descend to? Who aspires, must down as low

146. *If they at least, &c.:* Satan questions whether the an created by God; he had before asserted that they were not, to t themselves, V. 859–861.—N.

160. *Hap:* Chance, or accident.

164–5. The sense is: I am now constrained (forced) into a b mixed with bestial slime, I am constrained to incarnate and im essence which aspired to the height of Deity.

168. *What will not, &c.:* A practical and important question.

169. *Must down:* More energetic than if the verb had been

As high he soar'd, obnoxious first or last
To basest things. Revenge, at first though sweet,
Bitter ere long back on itself recoils.
Let it: I reck not, so it light well aim'd,
Since higher I fall short, on him who next
Provokes my envy, this new fav'rite
Of Heav'n, this man of clay, son of despite,
Whom us the more to spite his Maker raised
From dust. Spite then with spite is best repaid.
  So saying, through each thicket dank or dry,
Like a black mist low creeping, he held on
His midnight search, where soonest he might find
The serpent: him fast sleeping soon he found,
In labyrinth of many a round self-roll'd,
His head the midst, well stored with subtle wiles:
Nor yet in horrid shade or dismal den,
Nor nocent yet, but on the grassy herb
Fearless, unfear'd, he slept. In at his mouth

must sink down. Newton quotes a beautiful instance from Shakspeare, of the use of such adverbs for verbs:

> "Henry the Fifth is crowned: up vanity!
> *Down*, royal state!"

173. A truly diabolical sentiment this! So he can but be any ways revenged, he does not value though his revenge recoil upon himself.—N.

Let it: Let it recoil.

174. *Since higher, &c.:* That is, since I fall short of a higher object (the Almighty) if it light on him who, &c.

176. There is not, in my opinion, in the whole Book, any speech that is worked up with greater judgment, or better suited to the character of the speaker. There is all the horror and malignity of a fiend-like spirit expressed, and yet this is so artfully tempered with Satan's sudden starts of recollection upon the meanness and folly of what he was going to undertake, as plainly show the remains of the archangel, and the ruins of a superior nature.—THYER.

179. *Through each thicket, &c.:* Satan is here described as gliding through the garden, under the resemblance of a mist, in order to find out the creature in which he designed to tempt our first parents. This description has something in it very poetical and surprising.—A.

186. *Nocent:* Injurious. *Grassy herb:* Virg. Æn. v. 26: "Graminis herbam."

The devil enter'd; and his brutal sense,
In heart or head, possessing, soon inspired
With act intelligential; but his sleep
Disturb'd not, waiting close th' approach of morn.
Now when as sacred light began to dawn
In Eden on the humid flow'rs, that breathed
Their morning incense, when all things that breathe,
From th' earth's great altar send up silent praise
To the Creator, and his nostrils fill
With grateful smell, forth came the human pair,
And join'd their vocal worship to the choir
Of creatures wanting voice: that done, partake
The season, prime for sweetest scents and airs;
Then commune how that day they best may ply
Their growing work: for much their work outgrew
The hands' dispatch of two gard'ning so wide:
And Eve first to her husband thus began:
Adam, well may we labour still to dress
This garden, still to tend plant, herb, and flow'r,
Our pleasant task enjoin'd; but till more hands

192–204. *As sacred light began, &c.*: The description of the morning, here given, is wonderfully suitable to a divine poem, and peculiar to that first season of nature. The author represents the earth, before it was cursed, as a great altar breathing out its incense from all parts, and sending up a pleasant savour to the nostrils of the Creator, to which he adds a noble idea of Adam and Eve offering their morning worship, and filling up the universal concert of praise and adoration.—A.

Sacred light: The morning often is called *sacred* by the poets, because that time is usually allotted to sacrifice and devotion.—N.

197. *With grateful smell*: This is in the style of Eastern poetry. So it is said, Gen. viii. 21, "The Lord smelled a sweet savour."

200. *Prime for sweetest scents, &c*: Sents, now spelled, less properly, *scents*. Milton here writes from experience, being an early riser, as we learn from his *Apology for Smectymnus*: "My morning haunts are where they should be, at home, not sleeping or concocting the surfeits of an irregular feast, but up and stirring; in winter, often ere the sound of any bell awake men to labour, or to devotion; in summer, as oft with the bird that first rises, or not much tardier, to read good authors, or cause them to be read, till the attention be weary, or memory have its full fraught."

Aid us, the work under our labour grows,
Luxurious by restraint; what we by day
Lop overgrown, or prune, or prop, or bind,
One night or two with wanton growth derides
Tending to wild. Thou therefore now advise,
Or hear what to my mind first thoughts present:
Let us divide our labours; thou where choice
Leads thee, or where most needs, whether to wind
The woodbine round this arbour, or direct
The clasping ivy where to climb; while I
In yonder spring of roses, intermix'd
With myrtle, find what to redress till noon:
For while so near each other thus all day
Our task we choose, what wonder if so near
Looks intervene and smiles, or object new
Casual discourse draw on, which intermits
Our day's work brought to little, though begun
Early, and th' hour of supper comes unearn'd.
To whom mild answer Adam thus return'd:

212. *Wild:* Wildness. 213. *Bear:* Entertain.

218. *Spring of roses:* Small thicket, or coppice of roses.

219. *Redress:* Set right, improve.

221. *So near:* The repetition *so near*, is extremely beautiful, and naturally comes in here, as the chief intent of Eve's speech was to persuade Adam to let her go from him: she therefore dwells on *so near*, as the great obstacle to their working to any purpose.—STILLINGFLEET.

223. *Intermits:* Causes to cease for a time.

226. *To whom mild answer, &c.:* The dispute here carried on between our two first parents is represented with great art. It proceeds from a difference of judgment, not of passion, and is managed with reason, not with heat. It is such a dispute as we may suppose might have happened in Paradise, had man continued happy and innocent. There is a great delicacy in the moralities which are interspersed in Adam's discourse, and which the most ordinary reader cannot but take notice of. That force of love which the father of mankind so finely describes in the Eighth Book, shows itself here in many fine instances; as in those fond regards which he casts towards Eve at her parting from him, 399–400; in his impatience and amusement during her absence; but particularly in that passionate speech (896–916) where, seeing her irrecoverably lost, he resolves to perish with her rather than to live without her.—A.

Sole Eve, associate sole; to me beyond
Compare above all living creatures dear,
Well hast thou motion'd, well thy thoughts employ'd
How we might best fulfil the work which here
God hath assign'd us; nor of me shalt pass
Unpraised: for nothing lovelier can be found
In woman, than to study household good,
And good works in her husband to promote.
Yet not so strictly hath our Lord imposed
Labour, as to debar us when we need
Refreshment, whether food, or talk between,
Food of the mind, or this sweet intercourse
Of looks and smiles; for smiles from reason flow,
To brute denied, and are of love the food;
Love, not the lowest end of human life.
For not to irksome toil, but to delight
He made us, and delight to reason join'd.
These paths and bow'rs doubt not but our joint hands
Will keep from wilderness with ease, as wide
As we need walk, till younger hands ere long
Assist us: but if much converse perhaps
Thee satiate, to short absence I could yield;
For solitude sometimes is best society,

227. *Sole Eve, associate sole:* Thou only Eve, thou only associate—*sole* is an epithet of endearment.

228. *Beyond compare:* Beyond comparison. We have before noticed that Milton sometimes uses the substantive for an adjective, and an adjective for a substantive. Here we may observe that sometimes he makes a verb of a noun, and again a noun of a verb: a noun of a verb, as here; also in VI. 549, *disturb* he uses for disturbance. And a verb of a noun, as in VII. 412, "*tempest* the ocean." And in like manner he makes the adjective a verb, as in VI. 440:

"... To *better* us and *worse* our foes:"

and again the verb an adjective, as in VIII. 576, "made so *adorn*."—N.

239. *Smiles from reason flow:* Smiling is so great an indication of reason, that some philosophers have altered the definition of man from *animal rationale* to *risibile*, affirming man to be the only creature endowed with the power of laughter.—H.

245. *Wilderness:* State of disorder.

249. *For solitude, &c.:* A most valuable remark, and worthy of being often

And short retirement urges sweet return.
But other doubt possesses me, lest harm
Befall thee, severed from me; for thou know'st
What hath been warn'd us; what malicious foe,
Envying our happiness, and of his own
Despairing, seeks to work us woe and shame
By sly assault; and somewhere nigh at hand
Watches, no doubt, with greedy hope to find
His wish and best advantage, us asunder;
Hopeless to circumvent us join'd, where each
To other speedy aid might lend at need.
Whether his first design be to withdraw
Our fealty from God, or to disturb
Conjugal love, than which perhaps no bliss
Enjoy'd by us excites his envy more;
Or this, or worse, leave not the faithful side
That gave thee being, still shades thee, and protects.
The wife, where danger or dishonour lurks,
Safest and seemliest by her husband stays;
Who guards her, or with her the worst endures.
To whom the virgin majesty of Eve,
As one who loves, and some unkindness meets,
With sweet austere composure thus replied:
Offspring of Heav'n and Earth, and all Earth's Lord,
That such an enemy we have, who seeks
Our ruin, both by thee inform'd I learn,
And from the parting Angel overheard,
As in a shady nook I stood behind,

practised. It was a saying of Scipio, "Nunquam minus solus quam cum solus," which means, "Never less alone than when alone."

270. *The virgin majesty of Eve:* The ancients used the word *virgin* with more latitude than we. Virgil calls Pasiphae virgin after she had three children. It is here put to denote beauty, bloom, sweetness, modesty, and all the amiable characters which are usually found in a virgin, and these with matron majesty. What a picture!—R.

277. This occurred a week before the present interview. After Satan fled from Paradise (end of Book IV.) we have no account of Adam and Eve except on the first day after; on which day Eve (Book V.) relates her dream,

Just then return'd at shut of ev'ning flow'rs.
But that thou should'st my firmness therefore doubt
To God or thee, because we have a foe
May tempt it, I expected not to hear.
His violence thou fear'st not, being such
As we, not capable of death or pain,
Can either not receive, or can repel.
His fraud is then thy fear: which plain infers
Thy equal fear that my firm faith and love
Can by his fraud be shaken or seduced?
Thoughts, which how found they harbour in thy breast,
Adam, mis-thought of her to thee so dear?
To whom with healing words Adam replied:
Daughter of God and Man, immortal Eve,
For such thou art, from sin and blame entire:
Not diffident of thee do I dissuade
Thy absence from my sight, but to avoid
Th' attempt itself, intended by our foe.
For he who tempts, though in vain, at least asperses
The tempted with dishonour foul, supposed
Not incorruptible of faith, not proof
Against temptation. Thou thyself with scorn
And anger would'st resent the offer'd wrong,

Raphael comes down from Heaven, and discourses with Adam till evening and the account of their parting is given at the end of Book VIII. Satan has now returned to Paradise after an absence of seven days. No account, therefore, is given of Adam and Eve from the first of those days till now on the seventh.

278. Nothing can be more beautifully natural than the hour of return being fixed by the closing of the flowers.—S.

285. *Fraud:* Deceit. *Thy fear:* The object of thy fear.

288–89. *Thoughts . . . . mis-thought, &c.:* Wrongly thoughtof her to thee so *dear* (according to thine own account, 227).

291. *Daughter of God and Man:* As Eve had called Adam (273) *offspring of Heaven and Earth*, as made by God out of the dust of the earth, so Adam calls Eve *daughter of God and Man*, as made by God out of man; and acknowledges her to be *immortal*, as she had said herself (283) that they were *not capable of death or pain*, but only so long as she was *entire from sin and blame;* integer vitæ, scelerisque purus, Hor. Od. i. 22. 1.—N.

Though ineffectual found: misdeem not then,
If such affront I labour to avert
From thee alone, which on us both at once
The enemy, though bold, will hardly dare,
Or daring, first on me th' assault shall light.
Nor thou his malice and false guile contemn;
Subtle he needs must be who could seduce
Angels; nor think superfluous other's aid.
I from the influence of thy looks receive
Access in ev'ry virtue; in thy sight
More wise, more watchful, stronger, if need were
Of outward strength; while shame, thou looking on,
Shame to be overcome or over-reach'd
Would utmost vigour raise, and raised unite
Why should'st not thou like sense within thee feel
When I am present, and thy trial choose
With me, best witness of thy virtue tried?
  So spake domestic Adam, in his care
And matrimonial love: but Eve, who thought
Less attributed to her faith sincere,
Thus her reply with accent sweet renew'd:
  If this be our condition, thus to dwell
In narrow circuit straighten'd by a foe,
Subtle or violent, we not endued
Single with like defence, wherever met,
How are we happy, still in fear of harm?
But harm precedes not sin: only our foe

301. *Misdeem not:* Think it not wrong.

310. *Access:* Accession, increase.

312. *Thou looking on:* An example of the nominative case absolute.

314. *Raised unite:* Would unite, or concentrate, that vigour of intellectual and moral character when raised.

315. *Sense:* Sensation.

318. *Domestic Adam:* Adam fond of the family state, and devoted to its best interests.

320. *Less attributed, &c.:* That is, less than there should be; an instance of conformity to the Latin idiom.

Tempting, affronts us with his foul esteem
Of our integrity: his foul esteem
Sticks no dishonour on our front, but turns
Foul on himself: then wherefore shunn'd or fear'd
By us? who rather double honour gain
From his surmise proved false, find peace within,
Favour from Heav'n, our witness from th' event.
And what is faith, love, virtue unessay'd
Alone, without exterior help sustain'd?
Let us not then suspect our happy state
Left so imperfect by the Maker wise,
As not secure to single or combined.
Frail is our happiness, if this be so,
And Eden were no Eden thus exposed.
To whom thus Adam fervently replied:
O Woman, best are all things as the will
Of God ordain'd them; his creating hand
Nothing imperfect or deficient left
Of all that he created, much less Man,
Or aught that might his happy state secure,
Secure from outward force. Within himself
The danger lies, yet lies within his pow'r:

328. *Esteem*: Opinion, estimation. *Affronts* literally means to en face to face (ad frontem, to the front, or face), and Milton had this i when he wrote (330), *no dishonour on our front*, but turns foul (dist *on himself*. Shakspeare often uses the word in its most literal sense.

334. *Witness*: Testimony, proof.

335–36. What merit is there in any virtue till it has stood the test and without other assistance?—R.

339. As not to be secure to us single or together.—N.

342. *Fervently replied—O woman, &c.*: Throughout this whole co tion, which the poet has in every respect worked up to a faultless per there is the most exact observance of justness and propriety of ch With what strength is the superior excellency of man's understandi pointed out, and how nicely does our author here sketch out the defe culiar in general to the female mind! And after all, what great art shown in making Adam, contrary to his better reason, grant the req his spouse, beautifully verifying what he had made our general anc little while before, observe to the angel! VIII. 546, &c.—THYER.

Against his will he can receive no harm.
But God left free the will; for what obeys
Reason is free, and reason he made right;
But bid her well be ware, and still erect,
Lest by some fair-appearing good surprised,
She dictate false, and misinform the will
To do what God expressly hath forbid.
Not then mistrust but tender love enjoins,
That I should mind thee oft; and mind thou me.
Firm we subsist, yet possible to swerve,
Since reason not impossibly may meet
Some specious object by the foe suborn'd,
And fall into deception unaware,
Not keeping strictest watch, as she was warn'd.
Seek not temptation then; which to avoid
Were better, and most likely if from me
Thou sever not: trial will come unsought.
Would'st thou approve thy constancy, approve
First thy obedience; th' other who can know?
Not seeing thee attempted, who attest?
But if thou think, trial unsought may find
Us both securer than thus warn'd thou seem'st,
Go: for thy stay, not free, absents thee more.
Go, in thy native innocence, rely
On what thou hast of virtue, summon all,

353. *Be ware:* These words, the latter of which is here an adjective, are now usually printed as one word, forming a verb. *Erect* is an adjective in this sentence, connected with *ware.*

358. *Mind:* Remind. 361. *Suborned:* Unfairly procured.

365. *Likely:* Probable. 367. *Approve:* Prove.

372. *Go; for thy stay, not free, &c.:* It is related of Milton's first wife, Mary Powell, that she had not cohabited with him above a month, before she was very desirous of returning to her friends in Oxfordshire, there to spend the remainder of the summer. We may suppose that, upon this occasion, their conversation was somewhat of the same nature as Adam and Eve's; and it was upon some such considerations as this, that after much solicitation he permitted her to go. It is the more probable that he alluded to his own case in this account of Adam and Eve's parting, as, in the account of their reconciliation, it will appear that he copied exactly what happened to himself.—N.

For God tow'rds thee hath done his part; do thine.
So spake the patriarch of mankind: but Eve
Persisted; yet submiss, though last, replied:
With thy permission then, and thus forewarn'd
Chiefly by what thy own last reas'ning words
Touch'd only, that our trial, when least sought,
May find us both perhaps far less prepared,
The willinger I go; nor much expect
A foe so proud will first the weaker seek:
So bent, the more shall shame him his repulse.
Thus saying, from her husband's hand her hand
Soft she withdrew, and, like a Wood-Nymph light,
Oread, or Dryad, or of Delia's train,
Betook her to the groves; but Delia's self
In gait surpass'd, and Goddess-like deport,
Though not as she with bow and quiver arm'd,
But with such gard'ning tools as art yet rude,
Guiltless of fire, had form'd, or Angels brought.
To Pales, or Pomona, thus adorn'd,
Likest she seem'd; Pomona when she fled
Vertumnus, or to Ceres in her prime,
Yet virgin of Proserpina from Jove.

377. *Submiss:* Submissive.

385. *From her husband's hand, &c.*: A pleasing image. Notwithstanding this difference of judgment, while Adam is reasoning and arguing with her he still holds her by the hand, which she gently withdraws, a little in order to be gone, even while she is speaking. And then, *like a wood-nymph*, *Oread*, a nymph of the mountains, *or Dryad*, a nymph of the groves or oaks particularly, *or of Delia's train*, the train of Diana, called Delia from the circumstance that she was born in the island Delos, she *betook her to the groves;* but she surpassed not only Diana's nymphs, but Diana herself in *gait* and *deportment*), though she wears different ensigns (390–91) such as *yet rude, guiltless of fire had formed*, before fire was as yet stolen from heaven by Prometheus, as the ancients fabled, or such tools as *angels brought*.

389. *Deport:* Demeanour.

394–95. Under the name of *Vertumnus*, an old Italian prince, who first introduced the art of gardening, was honoured after death as a god. The Romans considered him as specially presiding over the fruit of trees. His wife was *Pomona*, one of the Hamadryads (or nymphs of the trees).

Her long with ardent look his eye pursued,
Delighted; but desiring more her stay.
Oft he to her his charge of quick return
Repeated; she to him as oft engaged
To be return'd by noon amid the bow'r,
And all things in best order to invite
Noontide repast, or afternoon's repose.
O much deceived, much failing, hapless Eve,
Of thy presumed return! event perverse!
Thou never from that hour in Paradise
Found'st either sweet repast or sound repose!
Such ambush hid among sweet flow'rs and shades
Waited with hellish rancour imminent
To intercept thy way, or send thee back
Despoil'd of innocence, of faith, of bliss.
For now, and since first break of dawn, the Fiend,
Mere serpent in appearance, forth was come,

dess of gardens and fruits, whose love he gained at last after changing himself into many forms; from which circumstance his name (Ov. Met. xiv. 623) was derived.—FISKE.

Pales was an Italian goddess who presided over cattle. While Eve resembled Diana in her majestic gait, she more resembled the rural goddesses Pales, Pomona, and Ceres in her equipments, *thus adorned likest she seemed*, &c. She resembled these in beauty, in the office of gardening, and in the act of carrying the implements of that art.

395. *Ceres:* A goddess to whom were ascribed the discovery and improvement of agriculture; also, the establishing of laws and the regulation of civil society.

396. The meaning is, When yet a virgin, before the birth of Proserpina, who descended from Jove. The mode of expression is borrowed from classical writers, and is quite elliptical.

404–5. That is, *much failing of thy presumed return.* These beautful apostrophes and anticipations are frequent in the poets, who affect to speak like men inspired with the knowledge of futurity, Æn. x. 501. There is something very moving in such reflections concerning the vanity of all human hopes, and how little events answer our expectations.—N.

412–13. *The fiend, mere serpent*, &c.: The several wiles which are put in practice by the tempter, when he found Eve separated from her husband; the many pleasing images of nature which are intermixed in this part of the story, with its gradual and regular progress to the fatal catastrophe, are so

nd on his quest, where likeliest he might find
The only two of mankind, but in them
The whole included race; his purposed prey.
In bow'r and field he sought, where any tuft
Of grove or garden-plot more pleasant lay,
Their tendence or plantation for delight:
By fountain, or by shady rivulet
He sought them both; but wish'd his hap might find
Eve separate; he wish'd, but not with hope
Of what so seldom chanced, when to his wish,
Beyond his hope, Eve separate he spies,
Veil'd in a cloud of fragrance, where she stood,
Half spied, so thick the roses blushing round
About her glow'd, oft stooping to support
Each flow'r of slender stalk, whose head, though gay
Carnation, purple, azure, or speck'd with gold,
Hung drooping unsustain'd: them she upstays
Gently with myrtle band, mindless the while
Herself, though fairest unsupported flow'r,
From her best prop so far, and storm so nigh.
Nearer he drew; and many a walk traversed
Of stateliest covert, cedar, pine, or palm,
Then voluble and bold, now hid, now seen
Among thick-woven arborets and flow'rs
Imborder'd on each bank, the hand of Eve:
Spot more delicious than those gardens feign'd
Or of revived Adonis, or renown'd

very remarkable, that it would be superfluous to point out their
beauties.—A.

419. *Tendance*: Care.

431. *Mindless*: Not thinking of.

436. *Voluble*: Active.

437. *Arborets*: Sh

438. *Imbordered on each bank*: Forming the border of ea
hand: The product of the hand of Eve, so far as care an
concerned.

440. *Adonis*: See Book I. 445. *Revived*: He was fabled
stored to life by Venus.

Alcinous, host of old Laertes' son,
Or that, not mystic, where the sapient king
Held dalliance with his fair Egyptian spouse.
Much he the place admired; the person more.
As one who long in populous city pent,
Where houses thick, and sewers annoy the air
Forth issuing on a summer's morn to breathe
Among the pleasant villages and farms
Adjoin'd, from each thing met conceives delight;
The smell of grain, or tedded grass, or kine,
Or dairy, each rural sight, each rural sound:
If chance with nymph-like step fair virgin pass,
What pleasing seem'd, for her now pleases more,
She most, and in her look sums all delight.
Such pleasure took the Serpent to behold
This flow'ry plat, the sweet recess of Eve
Thus early, thus alone. Her heav'nly form
Angelic, but more soft and feminine,
Her graceful innocence, her ev'ry air
Of gesture or least action, overawed
His malice, and with rapine sweet bereaved
His fierceness of the fierce intent it brought.
That space the Evil One abstracted stood

441. *Laertes' son:* Ulysses, who, on his return from Troy, was generously entertained by King Alcinous, the proprietor of a celebrated garden. Pliny tells us that there was nothing which the ancients more admired than the gardens of the Hesperides, and those of Alcinous and Adonis. To such as these Milton compares that particular part of Paradise, more *delicious* than any other, upon which the tasteful Eve had employed the labour of her hands.

442–43. *Or that, not mystic:* Not fabulous as the rest; not allegorical as some have fancied; but a real garden, which Solomon made for his wife, the daughter of Pharaoh, king of Egypt. See Canticles. And thus, as the most beautiful countries in the world (IV. 268–285) could not vie with Paradise, so neither could the most delicious gardens equal *this flowery plat, the sweet recess of Eve* (IX. 456).—N.

450. *Tedded grass:* Grass just mowed, and spread for drying.—R.

452. *Chance:* By chance.

463–64. *Abstracted stood from his own evil, &c.:* This passage is pre-eminently beautiful, and of extraordinary originality.—E. B.

From his own evil, and for the time remain'd
Stupidly *good*; *of* enmity disarm'd,
Of guile, *of* hate, of envy, *of* revenge;
But the hot Hell that always in him burns,
Though in mid Heaven, soon ended his delight,
And tortures him now more, the more he sees
Of pleasure not for him ordain'd. Then soon
Fierce hate he recollects; and all his thoughts
Of mischief, gratulating, thus excites:
  Thoughts, whither have ye led me! With what s
Compulsion thus transported to forget
What hither brought us! hate, not love, nor hope
Of Paradise for Hell, hope here to taste
Of pleasure, but all pleasure to destroy,
Save what is in destroying: other joy
To me is lost. Then let me not then let pass
Occasion which now smiles. Behold alone
The woman, opportune to all attempts,
Her husband, for I view far round, not nigh,
Whose higher intellectual more I shun,
And strength, of courage haughty, and of limb
Heroic built, though of terrestrial mould,
Foe not informidable, exempt from wound,
I not; so much hath Hell debased, and pain
Enfeebled me, to what I was in Heav'n.
She fair, divinely fair, fit love for Gods;

468. *Though in mid Heaven:* That is, though he were transp midst of Heaven; or, it may be understood as implying, that he was in Heaven—an interpretation sanctioned by Job, i. 6; ii. 1 passage in Paradise Regained, I. 366:

"..... nor from the Heaven of heavens
Hath he excluded my resort sometimes," &c.

472. *Gratulating:* Employing a lively style of address, thus his thoughts of mischief.

478. *Other joy to me is lost:* Corresponding with the sentimen to him in Book IV. 110:

"Evil be thou my good," &c.

481. *Opportune, &c.:* Favourably situated for all attempts.

489. *Love:* Object of love.

Not terrible, though terror be in love
And beauty, not approach'd by stronger hate,
Hate stronger, under show of love well feign'd;
The way which to her ruin now I tend.
So spake th' enemy of mankind, inclosed
In serpent, inmate bad, and toward Eve
Address'd his way, not with indented wave,
Prone on the ground, as since, but on his rear,
Circular base of rising folds, that tower'd
Fold above fold a surging maze, his head
Crested aloft, and carbuncle his eyes;
With burnish'd neck of verdant gold, erect
Amidst his circling spires, that on the grass
Floated redundant. Pleasing was his shape,
And lovely: never since the serpent kind
Lovelier: not those that in Illyria changed

490. *Though terror, &c.:* That is, though an awe-inspiring majesty *be in love* (amiableness) *and beauty* (when), *not approached by stronger hate*, a hatred which overpowers such majesty, and causes it to be disregarded; *hate stronger*, shown to be the stronger, *under show, &c.*, that is, from the disguise of well-feigned love, which I have assumed.

496. *Address'd:* Directed. *With indented wave:* With a motion in and out, like the teeth of a saw.

499. *Fold above fold, &c.:* Our author has not only imitated Ovid, but has ransacked all the good poets who have ever made a remarkable description of a serpent.—N.

504. Satan is not here compared, and preferred to the finest and most memorable serpents of antiquity—the Python and the rest; but only to the most memorable of those serpents into which others were transformed, and with the greater propriety, as he was himself now transformed into a serpent. And in this view it is said that none were *lovelier—not those that in Illyria changed Hermione and Cadmus* (that is, varied their external form; for these persons still retained their sense and memory as Ovid relates, just as Satan was Satan still when enclosed in the form of a serpent).

This Cadmus, together with his wife Hermione, or Harmonia (as sometimes written), leaving Thebes in Bœotia, which he had founded, and for diverse misfortunes quitted, and coming into *Illyria*, they were both turned into serpents, for having slain one sacred to Mars (Ovid, Met. Book IV.) —N.

505. *Not those:* Not those serpents were more beautiful that, &c.

Hermione and Cadmus, or the God
In Epidaurus; nor to which transform'd
Ammonian Jove, or Capitoline was seen;
He with Olympias, this with her who bore
Scipio the hight of Rome. With tract oblique
At first, as one who sought access, but fear'd
To interrupt, sidelong he works his way.
As when a ship by skilful steersman wrought,
Nigh river's mouth or foreland, where the wind
Veers oft, as oft so steers, and shifts her sail,
So varied he, and of his tortuous train
Curl'd many a wanton wreath in sight of Eve,
To lure her eye: she busied, heard the sound
Of rustling leaves, but minded not, as used
To such disport before her through the field
From ev'ry beast; more duteous at her call
Than at Circean call the herd disguised.

506–7. *Or the god in Epidaurus:* That is, Æsculapius the god of physic, the son of Apollo, who was worshipped at *Epidaurus*, a city of Peloponnessus, and being sent for to Rome, in the time of a plague, assumed the form of a serpent and accompanied the ambassadors (Livy, Book XI.; Ovid, Met. Book XV.); but though he was thus changed in appearance, he was still Æsculapius. *In serpente Deus*, as Ovid calls him, XV. 670; *the Deity in a serpent*, and under that form continued to be worshipped at Rome.—N.

507. *Nor* were those serpents lovelier, *to which transformed Ammonian Jove, or Capitoline was seen* (to which Ammonian Jove, or Capitoline was seen transformed). The first was the Lybian Jupiter (called *Ammon*, from a Greek word signifying *sand*): the other the Roman, called *Capitoline* from the Capitol, his temple, at Rome.

509. *He with Olympias:* The first; the pretended father of Alexander the Great, was fabled to have conversed with Alexander's mother, Olympias, in the form of a serpent.

509–10. *This with her who bore Scipio the hight of Rome:* The latter, fabled in like manner, to have been the father of Scipio Africanus, who raised his country and himself to the highest pitch of glory.—N.

522. *Circean call: Circe*, a famous sorceress, residing upon an island on the western coast of Italy. All persons who landed on her island, by tasting her magic cup, were changed into the appearance of swine, and subject to her control. These are the *herd disguised*, alluded to by Milton. Homer, Odyss. x. 235–243; Virg. Æn. vii. 10–20. The fable illustrates the brutalizing influences of sensual indulgences.

He bolder now, uncall'd, before her stood,
But as in gaze admiring, oft he bow'd
His turret crest and sleek enamel'd neck,
Fawning, and lick'd the ground whereon she trod.
His gentle dumb expression turn'd at length
The eye of Eve to mark his play. He, glad
Of her attention gain'd, with serpent-tongue
Organic, or impulse of vocal air,
His fraudulent temptation thus began:
  Wonder not, sov'reign Mistress, if perhaps
Thou canst, who art sole wonder; much less arm
Thy looks, the Heav'n of mildness, with disdain,
Displeased that I approach thee thus, and gaze
Insatiate, I thus single, nor have fear'd
Thy awful brow, more awful thus retired.
Fairest resemblance of thy Maker fair!
Thee all things living gaze on, all things thine
By gift, and thy celestial beauty adore
With ravishment beheld! there best beheld
Where universally admired: but here
In this inclosure wild, these beasts among,
Beholders rude, and shallow to discern
Half what in thee is fair, one man except,
Who sees thee? (and what is one?) who should'st be seen
A Goddess among Gods, adored and serv'd
By Angels numberless, thy daily train.
  So glozed the Tempter, and his proem tuned;

530. *Organic, or impulse of vocal air:* That the Devil moved the serpent's tongue, and used it as an instrument to form the tempting speech he made to Eve, is the opinion of some; that he formed a voice by impression of the sounding air, distant from the serpent, is that of others, of which our author has left the curious to their choice.—H.

531. This speech is similar to that (V. 37) which Satan had made to her in her dream, and it had a fatal effect. To cry her up as a goddess, was the readiest way to make her a mere mortal.—N.

537. *Retired:* Secluded.

549. *Glozed:* Flattered. *Proem tuned:* Skilfully suited his introduction to the end in view.

o the heart of Eve his words made way,
ough at the voice much marvelling. At length,
ot unamazed, she thus in answer spake:
What may this mean? Language of man pronounced
By tongue of brute, and human sense express'd!
The first at least of these I thought denied
To beasts, whom God on their creation-day
Created mute to all articulate sound:
The latter I demur; for in their looks
Much reason, and in their action oft appears.
Thee, Serpent, subtlest beast of all the field,
I knew, but not with human voice endued.
Redouble then this miracle, and say,
How cam'st thou speakable of mute; and how
To me so friendly grown above the rest
Of brutal kind, that daily are in sight!
Say! for such wonder claims attention due.
To whom the guileful Tempter thus replied:
Empress of this fair world, resplendent Eve,
Easy to me it is to tell thee all
What thou command'st; and right thou should'st be obey'd.
I was at first as other beasts that graze
The trodden herb, of abject thoughts and low,
As was my food: nor aught but food discern'd,
Or sex, and apprehended nothing high;
Till on a day roving the field, I chanced
A goodly tree far distant to behold,
Loaden with fruit of fairest colours mix'd,
Ruddy and gold. I nearer drew to gaze;
When from the boughs a savoury odour blown,
Grateful to appetite, more pleased my sense
Than smell of sweetest fennel, or the teats

558. *The latter I demur*: Compared with lines 554–55, this phras
to mean: Of the latter's being denied, I doubt; in other words,
whether human sense is denied altogether to beasts.

563. *Speakable of mute*: Capable of speaking, having been p
dumb.

Of ewe or goat dropping with milk at ev'n,
Unsuck'd of lamb or kid, that tend their play.
To satisfy the sharp desire I had
Of tasting those fair apples, I resolved
Not to defer; hunger and thirst at once
(Pow'rful persuaders) quicken'd at the scent
Of that alluring fruit, urged me so keen.
About the mossy trunk I wound me soon,
For high from ground the branches would require
Thy utmost reach or Adam's: Round the tree
All other beasts that saw, with like desire
Longing and envying stood, but could not reach.
Amid the tree now got, where plenty hung
Tempting so nigh, to pluck and eat my fill
I spared not; for such pleasure till that hour
At feed or fountain never had I found.
Sated at length, ere long I might perceive
Strange alteration in me, to degree
Of reason in my inward pow'rs, and speech
Wanted not long, though to this shape retain'd.
Thenceforth to speculations high or deep
I turn'd my thoughts, and with capacious mind,
Consider'd all things visible in Heav'n,
Or Earth, or Middle; all things fair and good:
But all that fair and good in thy divine
Semblance, and in thy beauty's heav'nly ray
United I beheld. No fair to thine
Equivalent or second; which compell'd
Me thus, though importune perhaps, to come
And gaze, and worship thee, of right declared

583. *Tend:* Are attentive to.

597. *Feed:* Time, or act of eating; meal.

599–601. *To degree of reason:* To the higher state of reason, &c.; to that degree in which I was endowed with reason. *Wanted:* I wanted.

605. *Middle:* Space between Heaven and Earth.

607. *Semblance:* Form.

610. *Importune:* Unseasonable, or troublesome.

Sov'reign of creatures, universal Dame.
So talk'd the spirited sly Snake; and Eve,
Yet more amazed, unwary, thus replied:
Serpent, thy overpraising leaves in doubt
The virtue of that fruit, in thee first proved.
But say, where grows the tree? from hence how far?
For many are the trees of God that grow
In Paradise, and various, yet unknown
To us, in such abundance lies our choice,
As leaves a greater store of fruit untouch'd,
Still hanging incorruptible, till men
Grow up to their provision, and more hands
Help to disburden Nature of her birth.
To whom the wily adder, blithe and glad:
Empress the way is ready, and not long;
Beyond a row of myrtles, on a flat,
Fast by a fountain, one small thicket past
Of blowing myrrh and balm. If thou accept
My conduct, I can bring thee thither soon.
Lead then, said Eve. He leading swiftly roll'd
In tangles, and made intricate seem straight,
To mischief swift. Hope elevates, and joy
Brightens his crest; as when a wand'ring fire.

612. *Dame:* Formerly a term of great respect, and title of honour. Milton here uses it as synonymous with *queen* in line 684.

613. *Spirited:* Actuated by a spirit, or intelligent mind.

615. Over-praising was no indication of the reason he claimed to have acquired by eating the fruit.

616. *Prov'd:* Tried.

623. *Up to their provision:* To such a number as to be able to consume what the trees provide.

630. *Conduct:* Guidance.

632. *In tangles:* In a complicated manner.

634–42. *Hope elevates, &c.:* This similitude is not only very beautiful in the closest in the whole poem, where the serpent is described as rolling forward in all his pride, animated by the evil spirit, and conducting Eve to destruction, while Adam was at too great a distance from her to give assistance; all these particulars being wrought into the similitude.

Compact of unctuous vapour, which the night
Condenses, and the cold environs round,
Kindled through agitation to a flame,
Which oft, they say, some evil Spirit attends,
Hov'ring and blazing with delusive light,
Misleads th' amazed night-wand'rer from his way
To bogs and mires, and oft through pond or pool,
There swallow'd up and lost, from succour far:
So glister'd the dire Snake, and into fraud
Led Eve, our credulous mother, to the tree
Of prohibition, root of all our woe!
Which when she saw, thus to her guide she spake:
  Serpent, we might have spared our coming hither,
Fruitless to me, though fruit be here to excess,
The credit of whose virtue rest with thee,
Wondrous indeed, if cause of such effects.
But of this tree we may not taste nor touch;
God so commanded, and left that command
Sole daughter of his voice: the rest, we live
Law to ourselves; our reason is our law.
  To whom the Tempter guilefully replied:
Indeed! Hath God then said, that of the fruit
Of all these garden-trees ye shall not eat,
Yet Lords declared of all in earth or air?
  To whom thus Eve, yet sinless: Of the fruit
Of each tree in the garden we may eat:
But of the fruit of this fair tree amidst
The garden, God hath said, Ye shall not eat

635. *Compact:* Composed, consisting. 636. *Cold:* Cold air.

643. *Glister'd:* Shone, sparkled. *Fraud:* Hurt, injury; used by Milton in the Latin signification, Æn. x. 72.

644. *Tree of prohibition:* Hebrew form of expression for "prohibited tree."

647. A play upon the word *fruit*, used figuratively in the first instance.

653. *Daughter of his voice:* A beautiful Hebraistic form of expression, to denote precept or command—the utterance of the voice. *Sole daughter:* The only command given to our first parents. *The rest:* A classical idiom for *as to other things.*

hereof, nor shall ye touch it, lest ye die.
She scarce had said, though brief, when now more bold
The Tempter, but with show of zeal and love
To Man, and indignation at his wrong,
New part puts on, and as to passion moved,
Fluctuates disturb'd, yet comely, and in act
Raised, as of some great matter to begin.
As when of old some orator renown'd
In Athens or free Rome, where eloquence
Flourish'd, since mute, to some great cause address'd
Stood in himself collected, while each part,
Motion, each act won audience, ere the tongue,
Sometimes in hight, began, as no delay
Of preface brooking through his zeal of right:
So standing, moving, or to hight up grown,
The Tempter, all impassion'd, thus began:
O sacred, wise, and wisdom-giving Plant,
Mother of science, now I feel thy pow'r
Within me clear, not only to discern
Things in their causes, but to trace the ways
Of highest agents, deem'd however wise.
Queen of this universe, do not believe
Those rigid threats of death: ye shall not die.
How should ye? by the fruit? It gives you life
To knowledge; by the threat'ner? Look on me,
Me who have touch'd and tasted, yet both live,
And life more perfect have attain'd than fate
Meant me, by venturing higher than my lot.
Shall that be shut to Man, which to the Beast
Is open? or will God incense his ire
For such a petty trespass, and not praise
Rather your dauntless virtue, whom the pain

674. *Motion*: *Each* is understood before this word
676. *Brooking*: Enduring no delay of preface, &c.
685. *Ye shall not die*: Our author artfully continues to make the confirm this statement by a reference to his own case.
687. *To knowledge*: (In addition) to knowledge.

Of death denounced, whatever thing death be,
Deterr'd not from achieving what might lead
To happier life, knowledge of good and evil!
Of good, how just! of evil, if what is evil
Be real, why not known, since easier shunn'd?
God therefore cannot hurt ye and be just:
Not just, not God; not fear'd then, nor obey'd:
Your fear itself of death removes the fear.
Why then was this forbid? Why but to awe,
Why but to keep ye low and ignorant,
His worshippers. He knows that in the day
Ye eat thereof, your eyes that seem so clear,
Yet are but dim, shall perfectly be then
Open'd and clear'd, and ye shall be as Gods,
Knowing both good and evil as they know.
That ye shall be as Gods, since I as Man,
Internal Man, is but proportion meet;

702. *Your fear, &c.:* Justice is inseparable from the very being and essence of God, so that could he be unjust, he would be no longer God, and then neither to be obeyed nor feared; so that the fear of death, which does imply injustice in God, destroys itself, because God can as well cease to be, as cease to be just: a Satanic syllogism.—H.

708–9. Satan's language is so constructed that while he *meant* one thing, she would naturally *understand* another. By "opening the eyes" she understood a farther and higher degree of wisdom; but he meant it of their perceiving their own misery and feeling remorse of conscience. By "being as Gods" (Elohim), she probably understood the being elevated almost to an equality with the Deity himself in point of knowledge and dignity; but he probably meant it of their being brought to the condition of the angels that fell, as angels are sometimes styled *Elohim*, Ps. viii. 6. By "knowing good and evil," she doubtless understood a kind of divine omniscence; whereas his meaning was, that they should have a woeful *experience* of the difference between good and evil, or between happiness and misery, such as he himself had. The same equivocal character distinguished the responses of the ancient oracles, which were probably the special engines of Satan; and wicked deceivers in all ages have employed the same diabolical subtlety in the use of double senses, to compass their ends, concealing the essence of a lie under the semblance of the truth.—BUSH.

710–11. *Since I* (have become) *as man, internal man:* That is, intellectually.

of brute, human; ye, of human, Gods.
So ye shall die perhaps, by putting off
Human, to put on Gods; death to be wish'd,
Tho' threaten'd, which no worse than this can bring.
And what are Gods, that Man may not become
As they, participating Godlike food?
The Gods are first, and that advantage use
On our belief, that all from them proceeds.
I question it; for this fair earth I see,
Warm'd by the sun, producing ev'ry kind;
Them nothing. If they all things, who inclosed
Knowledge of good and evil in this tree,
That whoso eats thereof, forthwith attains
Wisdom without their leave? and wherein lies
Th' offence, that Man should thus attain to know?
What can your knowledge hurt him, or this tree
Impart against his will, if all be his?
Or is it envy? And can envy dwell
In heav'nly breasts? These, these, and many more
Causes, import your need of this fair fruit.
Goddess humane, reach then, and freely taste.
He ended, and his words, replete with guile,
Into her heart too easy entrance won.
Fix'd on the fruit she gazed, which to behold
Might tempt alone; and in her ears the sound
Yet rung of his persuasive words, impregn'd
With reason, to her seeming, and with truth:

712. *I* (who am) *of brute* (animals, have become) *human*; ye (who are) *of human* (beings, shall become) *gods*.

713. *So*: That is, by putting off, &c.

714. *To put on gods*: To become like gods.

722. *Them nothing*: I see them (producing) nothing. *If they* (produced) *things*, &c. See line 719.

729–30. *Can envy*, &c.: Suggested to the poet very probably by the well-known interrogatory at the opening of the Æneid, "Tantæne animis cœlestibus iræ?"

731. *Import*: Indicate.

738. *To her seeming*: To her apprehension, or, as seemed to her.

Meanwhile the hour of noon drew on, and waked
An eager appetite, raised by the smell
So savoury of fruit, which with desire,
Inclinable now grown to touch or taste,
Solicited her longing eye ; yet first,
Pausing a while, thus to herself she mused :
Great are thy virtues, doubtless, best of fruits,
Though kept from man, and worthy to be admired,
Whose taste, too long forborn, at first assay
Gave elocution to the mute, and taught
The tongue not made for speech to speak thy praise.
Thy praise he also, who forbids thy use,
Conceals not from us, naming thee the tree
Of knowledge, knowledge both of good and evil :
Forbids us then to taste ; but his forbidding
Commends thee more, while it infers the good
By thee communicated, and our want :
For good unknown, sure is not had ; or had
And yet unknown, is as not had at all.
In plain then, what forbids he but to know ;
Forbids us good ! forbids us to be wise !
Such prohibitions bind not. But if death
Bind us with after-bands, what profits then
Our inward freedom ? In the day we eat
Of this fair fruit, our doom is, we shall die.
How dies the Serpent ? he hath eaten and lives,
And knows, and speaks, and reasons, and discerns :
Irrational till then. For us alone
Was death invented ? or to us denied
This intellectual food, for beasts reserved ?

740. *An eager appetite:* This is a circumstance beautifully added by our author to the Scripture account, in order to make the folly and impiety of Eve appear less extravagant and monstrous.—N.

742. *Inclinable:* Somewhat disposed.

750. *Thy praise:* Thy worthiness of praise.

658. *In plain then:* In plain (language) then.

761. *After-bands:* Future links.

For beasts it seems; yet that one beast which first
Hath tasted, envies not, but brings with joy
The good befall'n him, author unsuspect,
Friendly to man, far from deceit or guile.
What fear I then? Rather, what know to fear
Under this ignorance of good and evil,
Of God or death, of law or penalty?
Here grows the cure of all, this fruit divine,
Fair to the eye, inviting to the taste,
Of virtue to make wise. What hinders then
To reach, and feed at once both body and mind?
So saying, her rash hand, in evil hour,
Forth reaching to the fruit, she pluck'd, she eat!
Earth felt the wound; and Nature from her seat
Sighing, through all her works gave signs of woe,
That all was lost! Back to the thicket slunk
The guilty Serpent, and well might, for Eve,
Intent now wholly on her taste, nought else
Regarded; such delight till then, as seem'd,
In fruit she never tasted, whether true
Or fancy'd so, through expectation high
Of knowledge; nor was Godhead from her thought.
Greedily she ingorged without restraint
And knew not eating death. Satiate at length,
And heighten'd as with wine, jocund, and boon,
Thus to herself she pleasingly began:

771. *Author unsuspect:* Relater (of the good befallen him) not to be suspected.

781–5. *So saying, &c.:* When Dido, in the fourth Æneid, 166–68, yielded to that fatal temptation which ruined her, Virgil tells us the earth trembled, the heavens were filled with flashes of lightning, and the nymphs howled upon the mountain-tops. Milton, in the same poetical spirit, has described all nature as disturbed upon Eve's eating the forbidden fruit.—A.

792. *Knew not eating death:* Knew not (she was eating that which was the procuring cause of death.

794. *Thus to herself, &c.:* As our author had, in the preceding conference betwixt our first parents, described, with the greatest art and decency, the subordination and inferiority of the female character in the strength of reason and understanding, so in this soliloquy of Eve's, after tasting the forbid-

O sov'reign, virtuous, precious of all trees
In Paradise, of operation blest
To sapience, hitherto obscured, infamed,
And thy fair fruit let hang, as to no end
Created; but henceforth my early care,
Not without song, each morning, and due praise,
Shall tend thee, and the fertile burden ease
Of thy full branches, offer'd free to all;
Till, dieted by thee, I grow mature
In knowledge, as the Gods who all things know;
Though others envy what they cannot give;
For had the gift been theirs, it had not here
Thus grown. Experience, next to thee I owe,
Best guide; not following thee I had remain'd
In ignorance: thou open'st Wisdom's way,
And giv'st access, though secret she retire.
And I perhaps am secret: Heav'n is high,

den fruit, one may observe the same judgment, in his varying and adapting it to the condition of her fallen nature. Instead of those little defects in her intellectual faculties before the fall, which were sufficiently compensated by her outward charms, and were rather softening than blemishes in her character, we see her now running into the greatest absurdities, and indulging the wildest imaginations.—THYER.

795. *Virtuous:* Efficacious. *Precious of all trees:* Most precious, &c.; the positive degree, as is common in the ancient classics, being used for the superlative.

796–97. *Of operation blest to sapience:* Of happy operation, or influence, *to wisdom*—that is, for the imparting of wisdom. *Infamed:* Defamed.

801. *Tend:* Take care of. *Ease:* Lighten.

805. *Though others envy, &c.:* She means the gods, though for decency's sake she names them not. She is now arrived at that pitch of impiety, that she attributes *envy* to the gods, as Satan had taught her (729), and questions whether this tree was their gift, as Satan had likewise suggested (718): such impression had his doctrines made on her.—N.

807. *I owe, best guide:* To thee, Experience, my best guide, I am next indebted. Experience (derived from the act of tasting) is here personified, and is used in the nominative case independent, the word "guide" being in apposition.

810. *Secret:* Though she retire into a secret place.

811. *Am secret:* She questions even God's omniscience, and flatters her-

High and remote, to see from thence distinct
Each thing on earth, and other care perhaps
May have diverted from continual watch
Our great Forbidder, safe with all his spies
About him. But to Adam, in what sort
Shall I appear? Shall I to him make known
As yet my change, and give him to partake
Full happiness with me, or rather not,
But keep the odds of knowledge in my pow'r
Without copartner? so to add what wants
In female sex, the more to draw his love,
And render me more equal, and perhaps,
A thing not undesirable, sometime
Superior; for inferior, who is free?
This may be well; but what if God have seen,
And death ensue? Then I shall be no more;
And Adam, wedded to another Eve,
Shall live with her enjoying; I extinct.
A death to think! Confirm'd then, I resolve
Adam shall share with me in bliss or woe:
So dear I love him, that with him all deaths
I could endure; without him live no life.
So saying, from the tree her step she turn'd:
But first low rev'rence done, as to the Pow'r

self that she is still in secret, like other sinners, who say, "The Lord shall not see, neither shall the God of Jacob regard it," Ps. xciv. 7.—N.

812. *High:* Too high, &c.

815. *Safe:* Beyond the power to harm—not to be dreaded; rather an unusual sense of the word, as in the familiar phrases, "I have him safe;" "he is safe asleep."

818. *To give to partake:* An expression similar to what is found in Latin authors and Greek. Hom. Iliad, i. 18; Virg. Æn. i. 65, 79, 522; also in Milton, I. 736; III. 243.

824–25. *Sometime superior:* The thought of attaining the superiority over her husband, is very artfully made one of the first that Eve entertains after eating the forbidden fruit; but still her love of Adam, and jealousy of another Eve, prevail even over that; so just is the observation of Solomon, Cant. viii. 6: "Love is strong as death, jealousy is cruel as the grave."—N.

835. *But first low rev'rence, &c.:* This first sign of idolatry in man, is w

That dwelt within, whose presence had infused
Into the plant sciential sap, derived
From nectar, drink of Gods. Adam the while
Waiting, desirous her return, had wove
Of choicest flow'rs a garland, to adorn
Her tresses, and her rural labours crown,
As reapers oft are wont their harvest-queen.
Great joy he promised to his thoughts, and new
Solace in her return, so long delay'd;
Yet oft his heart, divine of something ill,
Misgave him: he the falt'ring measure felt;
And forth to meet her went, the way she took
That morn when first they parted. By the tree
Of knowledge he must pass: there he her met,
Scarce from the tree returning: in her hand
A bough of fairest fruit, that downy smiled,

introduced as an immediate consequence of the fall. The remaining portion of this Book may be considered, I think, as in some respects superior to any other part of the poem. The mention of Adam, unconscious of the coming woe, weaving flowers for Eve, is exquisitely pathetic; the misgivings of his heart on meeting her, the description of her agitated appearance, and the discourse, deep and passionate, which follows, are all conceived in the finest vein of tragic genius. In no other part of his poem had Milton an opportunity of displaying his power in the delineation of human passion, but he has here proved, that, had his subject admitted it, it would have possessed not less pathos than sublimity.—S.

838. *Adam the while, &c.:* Andromache is thus described as amusing herself, and preparing for the return of Hector, not knowing that he was already slain by Achilles, Hom. Iliad, xxii. 440, &c.—N.

845. *Divine of something ill:* Foreboding or suspecting ill; a Latin phrase, as in Hor. Od. iii. 27: 10:

"*Imbrium divina* avis imminentium."

N.

846. *He the falt'ring measure felt:* This phrase may be interpreted either in a moral or physical sense: in the first, it would mean, that he had a presentiment of the *faulty act* of his absent partner, for the primary, though now obsolete meaning of the word *faltering*, is *defective, faulty*. The other sense is thus given by Patrick Hume. He found his heart kept not true time; he felt the false and intermitting measure—the natural description of our minds foreboding ill, by the unequal beatings of the heart and pulse.

851. *That downy smiled:* That covered with soft down, looked sweetly.

New gather'd, and ambrosial smell diffused.
To him she hasted. In her face excuse
Came prologue, and apology too prompt,
Which with bland words at will she thus address'd:
Hast thou not wonder'd, Adam, at my stay?
Thee I have miss'd, and thought it long, deprived
Thy presence; agony of love till now
Not felt! nor shall be twice; for never more
Mean I to try, what rash untried I sought,
The pain of absence from thy sight! But strange
Hath been the cause, and wonderful to hear.
This tree is not, as we are told, a tree
Of danger tasted, nor to evil unknown
Opening the way, but of divine effect
To open eyes, and make them Gods who taste!
And hath been tasted such. The serpent wise,
Or not restrain'd as we, or not obeying,
Hath eaten of the fruit, and is become,
Not dead, as we are threaten'd, but thenceforth
Endued with human voice and human sense,
Reasoning to admiration; and with me
Persuasively hath so prevail'd, that I
Have also tasted, and have also found
Th' effects to correspond; opener mine eyes,
Dim erst, dilated spirits, ampler heart,
And growing up to Godhead; which for thee
Chiefly I sought; without thee can despise:
For bliss, as thou hast part, to me is bliss;

Virg. Ecl. ii. 51. "*And ambrosial smell diffused;*" a translation Georg. iv. 415.—H.

854. *Prologue:* As an introduction to the discourse that followed. logue is a term generally appropriated to the speech or ode that is just before a play commences. Hence the fitness of it to express t idea.

864. *Tasted:* (When) tasted.

875. *Opener mine eyes:* More open are mine eyes.

876. *Dilated spirits:* Animal vigour or excitability is increased.

879. *As:* As far as, or, to what extent.

Tedious, unshared with thee, and odious soon.
Thou therefore also taste, that equal lot
May join us, equal joy, as equal love!
Lest thou not tasting, different degree
Disjoin us, and I then too late renounce
Deity for thee, when Fate will not permit.
  Thus Eve, with count'nance blithe, her story told;
But in her cheek distemper flushing glow'd.
On th' other side, Adam, soon as he heard
The fatal trespass done by Eve, amazed,
Astonied stood and blank, while horror chill
Ran through his veins, and all his joints relax'd;
From his slack hand the garland, wreath'd for Eve,
Down dropt, and all the faded roses shed.
Speechless he stood and pale, till thus at length,
First to himself, he inward silence broke:
  O fairest of creation, last and best
Of all God's works, Creature in whom excell'd
Whatever can to sight or thought be form'd,
Holy, divine, good, amiable, or sweet!
How art thou lost! how on a sudden lost!
Defaced, deflow'r'd, and now to death devote!
Rather, How hast thou yielded, to transgress
The strict forbiddance? how to violate
The sacred fruit forbidden? Some cursed fraud

890–91. *Blank, &c.:* Virg. Æn. ii. 120

"Obstupuere animis, gelidusque per ima cucurrit
Ossa tremor."

Also, xii. 951:

"Illi solvuntur frigore membra."

H.

892–3. *Down dropt:* The beauty and expressiveness of the numbers, as well as the beauty of the image here, must strike every reader.—N.

901. *Devote:* Devoted. "*Devota morti* pectora liberæ," Hor. Od. iv. 14: 18.

This line is a good example of alliteration: *defaced, deflower'd, devote.* The ancient poets were fond of this peculiarity of diction. Among the moderns Dryden regarded it as a great attainment in the art of versification. In the use of it Milton but seldom indulged, and has thus shown his good taste.

Of enemy hath beguiled thee, yet unknown,
And me with thee hath ruin'd; for with thee
Certain my resolution is to die.
How can I live without thee! how forego
Thy sweet converse and love so dearly join'd,
To live again in these wild woods forlorn!
Should God create another Eve, and I
Another rib afford, yet less of thee
Would never from my heart. No, no, I feel
The link of nature draw me: flesh of flesh,
Bone of my bone thou art; and from thy state
Mine never shall be parted, bliss or woe.
So having said, as one from sad dismay
Recomforted, and after thoughts disturb'd
Submitting to what seem'd remediless,
Thus in calm mood his words to Eve he turn'd:
Bold deed thou hast presumed, advent'rous Eve,
And peril great provok'd, who thus hast dared,
Had it been only coveting to eye
That sacred fruit, sacred to abstinence,
Much more to taste it, under ban to touch.
But past who can recall, or done undo?
Not God omnipotent, nor Fate: yet so
Perhaps thou shalt not die; perhaps the fact

909. *So dearly joined:* The line may be thus interpreted: The s verse and love *of thee*, so dearly joined to me.

910. *Wild woods forlorn:* How vastly expressive are these Adam's tenderness and affection for Eve, as they imply that the gination of losing her had already converted the sweets of Paradi horrors of a desolate wilderness.—THYER.

913. *Would never* be absent *from*, &c.

920. *Thus*, &c.: He had, till now, been speaking to himself. speech turns to Eve, but not with violence—not with noise and a deep, considerate melancholy. The line cannot be pronounced ought—slowly, gravely.—R.

925. *Ban*. Prohibition.

928. *Perhaps thou shalt not die:* How just a picture does Milton us of the natural imbecility of the human mind, and its aptness to

Is not so heinous now, foretasted fruit,
Profaned first by the serpent, by him first
Made common and unhallow'd ere our taste;
Nor yet on him found deadly, he yet lives;
Lives, as thou saidst, and gains to live as Man
Higher degree of life: inducement strong
To us, as likely tasting, to attain
Proportional ascent, which cannot be
But to be Gods, or Angels, Demi-Gods.
Nor can I think that God, Creator wise,
Though threat'ning, will in earnest so destroy
Us his prime creatures, dignify'd so high,
Set over all his works, which in our fall,
For us created, needs with us must fail,
Dependent made: so God shall uncreate,
Be frustrate, do, undo, and labour lose,
Not well conceived of God, who tho' his pow'r
Creation could repeat, yet would be loth
Us to abolish, lest the Adversary
Triumph and say, Fickle their state whom God
Most favours: who can please him long? Me first
He ruin'd, now Mankind. Whom will he next?
Matter of scorn, not to be giv'n the Foe.
However, I with thee have fix'd my lot,
Certain to undergo like doom. If death
Consort with thee, death is to me as life:
So forcible within my heart I feel

into false judgments and reasonings by passion and inclination. Adam had but just condemned the action of Eve in eating the forbidden fruit, and yet, drawn by his fondness for her, immediately summons all the force of his reason to prove what she had done to be right—a proof of our author's exquisite knowledge of human nature. Reason, too often, is but little better than a slave, ready, at the beck of the will, to dress up in plausible colours any opinions that our interest or resentment have made agreeable to us.—THYER.

935. *As likely tasting:* That is, since there was a probability that we would taste.

944. *Frustrate:* Disappointed.

The bond of nature draw me to my own,
My own in thee! for what thou art is mine!
Our state cannot be severed; we are one,
One flesh. To lose thee were to lose myself.
So Adam; and thus Eve to him replied:
O glorious trial of exceeding love!
Illustrious evidence! example high!
Engaging me to emulate, but, short
Of thy perfection, how shall I attain,
Adam? from whose dear side I boast me sprung,
And gladly of our union hear thee speak,
One heart, one soul in both; whereof good proof
This day affords, declaring thee resolved,
Rather than death or aught than death more dread
Shall separate us, link'd in love so dear,
To undergo with me one guilt, one crime,
If any be, of tasting this fair fruit,
Whose virtue (for of good still good proceeds,
Direct, or by occasion) hath presented
This happy trial of thy love, which else
So eminently never had been known.
Were it I thought death menaced would ensue
This my attempt, I would sustain alone
The worst, and not persuade thee: rather die
Deserted, than oblige thee with a fact
Pernicious to thy peace, chiefly assured
Remarkably so late of thy so true,
So faithful love, unequal'd; but I feel
Far otherwise th' event; not death, but life
Augmented, open'd eyes, new hopes, new joys,

969. *Rather than death:* Rather than that death, &c.

977. *Were it* that *I thought*, &c.

980. *Oblige thee with a fact:* Bind thee with a deed—that is, in language, bind thee to punishment on account of this act. See Hor. 8: 5:

"Sed tu simul obligasti
Perfidum votis caput."

984. *Event:* Event (will be).

Taste so divine, that what of sweet before
Hath touch'd my sense, flat seems to this, and harsh.
On my experience, Adam, freely taste;
And fear of death deliver to the winds.
So saying, she embraced him, and for joy
Tenderly wept; much won that he his love
Had so ennobled, as of choice t' incur
Divine displeasure for her sake, or death.
In recompense (for such compliance bad
Such recompense best merits) from the bough
She gave him of that fair enticing fruit
With liberal hand: he scrupled not to eat
Against his better knowledge; not deceived,
But fondly overcome, with female charm.
Earth trembled from her entrails, as again
In pangs; and Nature gave a second groan;
Sky lour'd, and, muttering thunder, some sad drops
Wept at completing of the mortal sin
Original; while Adam took no thought,
Eating his fill; nor Eve to iterate
Her former trespass fear'd, the more to sooth
Him with her loved society, that now,

989. *Winds:* A proverbial expression. See Hor. Od. i. 26: 1:

"Tristitiam et metus
Tradam protervis in mare Creticum
Portare *ventis*."

990. There is great beauty, and the truest passion, in this picture of Eve. It well prepares the mind for the fall of Adam, who is represented as sinning more through the intoxication of love and fondness, than any ignorance of his danger.—S.

998–99. Paul declares "Adam was not deceived, but the woman," &c., 1 Tim. ii. 14. He is charged, Gen. iii. 17, with hearkening to the voice of his wife, in view of which we may say with Virgil, Æn. iv. 412:

"Improbe amor, quid non mortalia pectora cogis?"

997–1003. *He scrupled not, &c.:* When Adam participated with his wife in guilt, the whole creation is a second time convulsed. Compare note on 780. As all nature suffered by the guilt of our first parents, these symptoms of trouble and consternation are wonderfully imagined, not only as prodigies, but as marks of her sympathizing in the fall of man.—A.

As with new wine intoxicated both,
They swim in mirth, and fancy that they feel
Divinity within them breeding wings
Wherewith to scorn the earth: but that false fruit
Far other operation first display'd,
Carnal desire inflaming: he on Eve
Began to cast lascivious eyes; she him
As wantonly repaid. In lust they burn:
Till Adam thus 'gan Eve to dalliance move:
  Eve, now I see thou art exact of taste,
And elegant, of sapience no small part,
Since to each meaning savour we apply,
And palate call judicious. I the praise
Yield thee, so well this day thou hast purvey'd.
Much pleasure we have lost while we abstain'd
From this delightful fruit, nor known till now
True relish, tasting. If such pleasure be
In things to us forbidd'n, it might be wish'd,
For this one tree had been forbidden ten.
But come, so well refresh'd, now let us play,
As meet is, after such delicious fare;
For never did thy beauty since the day
I saw thee first and wedded thee, adorn'd
With all perfections, so inflame my sense
With ardour to enjoy thee; fairer now

1008. *Intoxicated, &c.:* The secret intoxication of pleasure, with all transient flushings of guilt and joy, which the poet represents in our parents upon their eating the forbidden fruit, and those flaggings of s those damps of sorrow, and mutual accusations which succeed it, are ceived with a wonderful imagination, and described in very natural s ments.—A.

1017–20. Exact and elegant corporeal taste is here pronounced to be no part of *sapience*, since sapience (or savour) has the meaning of taste as as of wisdom, or good sense. We also give to the palate (the organ of the epithet *judicious*, an epithet which is applied more commonly to a tellectual act. *Sapience* and *savour* are derived from the same root, *sapi* are used by Milton in this passage as synonymous. The primary s ing of *sapio* is, *to have a taste or relish, to savour:* the derivative meani *to be wise, to be possessed of judgment.* Thus to the palate as well as t understanding *savour* is applied (1019.)

Than ever, bounty of this virtuous tree.
So said he; and forbore not glance or toy
Of amorous intent: well understood
Of Eve, whose eye darted contagious fire.
Her hand he seized, and to a shady bank,
Thick overhead with verdant roof imbower'd,
He led her, nothing loth. Flow'rs were the couch,
Pansies, and violets, and asphodel,
And hyacinth, earth's freshest softest lap.
There they their fill of love and love's disport
Took largely, of their mutual guilt the seal,
The solace of their sin, till dewy sleep
Oppress'd them, wearied with their amorous play.
Soon as the force of that fallacious fruit,
That with exhilarating vapour bland
About their spirits had play'd, and inmost pow'rs
Made err, was now exhaled, and grosser sleep
Bred of unkindly fumes, with conscious dreams
Incumber'd, now had left them, up they rose
As from unrest, and each the other viewing,
Soon found their eyes how open'd, and their minds
How darken'd. Innocence, that as a veil
Had shadow'd them from knowing ill, was gone;
Just confidence, and native righteousness,

1033. *Virtuous tree:* Tree having powerful properties, or producing great effects.

1034. *Toy, &c.:* Sport. What a striking contrast does this description of the amorous follies of our first parents, after the fall, make to that lively picture of the same passion in its state of innocence in the preceding Book, 510.—THYER.

1045. The preceding passage is principally copied from Homer, and would be exceptionable did it not form part of the moral of the poem.

That which seems in Homer an impious fiction, becomes a moral lesson in Milton, since he makes that lascivious rage of the passions the immediate effect of the sin of our first parents after the fall.—N.

1049. *Grosser sleep, &c.:* Very unlike the sleep they enjoyed in a state of innocence, V. 3–5.

1055. *Knowing ill:* Being conscious of ill, or of ill-doing.

And honour from about them, naked left
To guilty shame; he cover'd, but his robe
Uncover'd more. So rose the Danite strong,
Herculean Samson, from the harlot-lap
Of Philistéan Dalilah, and waked
Shorn of his strength; they destitute and bare
Of all their virtue: silent, and in face
Confounded long they sat, as stricken mute,
Till Adam, though not less than Eve abash'd,
At length gave utt'rance to these words, constrain'd:
O Eve! in evil hour thou didst give ear
To that false worm, of whomsoever taught
To counterfeit Man's voice; true in our fall,
False in our promised rising! Since our eyes
Open'd we find indeed, and find we know
Both good and evil; good lost, and evil got!
Bad fruit of knowledge, if this be to know,
Which leaves us naked thus, of honour void,
Of innocence, of faith, of purity,
Our wonted ornaments now soil'd and stain'd,
And in our faces evident the signs
Of foul concupiscence; whence evil store;
E'en shame, the last of evils: of the first

1057. From about them (was gone).

1058. *He covered:* Shame covered. Shame is here personified.

1059. Samson was of the tribe of Dan. *So rose: As* rose, &c.

1067. *O Eve in evil hour, &c.:* As this whole transaction between and Eve is manifestly copied from the episode of Jupiter and Juno on Ida (Iliad xiv.), as it has many of the same circumstances, and often t words translated, so it concludes exactly after the same manner, in a Adam awakes much in the same humour as Jupiter, and their co somewhat parallel: they are both overcome by their fondness to their and are sensible of their error too late, and then their love turns to ment, and they grow angry with their wives, when they should rath been angry with themselves for their weakness in hearkening to the

1068. *False worm:* That is, serpent. It is a general name for the kind, as in VII. 476.—N.

1078. *Whence evil store:* Whence there is a store, or abundance of

Be sure then. How shall I behold the face
Henceforth of God or Angel, erst with joy
And rapture so oft beheld? those heav'nly shapes
Will dazzle now this earthly with their blaze,
Insufferably bright! O might I here
In solitude live savage, in some glade
Obscured, where highest woods impenetrable
To star or sun-light, spread their umbrage broad,
And brown as ev'ning! Cover me, ye Pines;
Ye Cedars, with innumerable boughs
Hide me, where I may never see them more!
But let us now as in bad plight, devise
What best may for the present serve to hide
The parts of each from other, that seem most
To shame obnoxious, and unseemliest seen;
Some tree, whose broad smooth leaves together sew'd,
And girded on our loins, may cover round
Those middle parts, that this new comer, Shame,
There sit not, and reproach us as unclean.
  So counsel'd he; and both together went
Into the thickest wood; there soon they chose
The fig-tree; not that kind for fruit renown'd,
But such as at this day, to Indians known
In Malabar or Deccan, spreads her arms

1095. *Leaves together sewed, &c.:* The sacred text, Gen. iii. 7, says that *they sewed fig leaves together*, and Milton adheres to the Scripture expression (in our translation), which has given occasion to the sneer, What could they do for needles and thread? But the original Hebrew text signifies no more than they twisted (tied or fastened) the young twigs of the fig-tree round about their waists, in the manner of a Roman crown (laurel wreath worn about the head); for which purpose the fig-tree, more than all others, especially in those Eastern countries, was the most serviceable, because it has, as Pliny says, lib. xvi. cap. 26, folium maximum, umbrosissimumque, the greatest and most shady leaf. Our author follows the best commentators in supposing that this was the Indian fig-tree, the account of which he borrows from Pliny, lib. xii. cap. 5, as Pliny had from Theophrastus. It was *not that kind for fruit renown'd*, and Pliny says that the largeness of the leaves hindered the fruit from growing.—N.

1103. *Malabar:* The southwestern coast of the peninsula of Hindostan.

Branching so broad and long, that in the ground
The bended twigs take root, and daughters grow
About the mother-tree, a pillar'd shade
High over-arch'd, and echoing walks between:
There oft the Indian herdsman, shunning heat,
Shelters in cool, and tends his pasturing herds
At loop-holes cut through thickest shade. Those leaves
They gather'd, broad as Amazonian targe,
And with what skill they had together sew'd,
To gird their waist. Vain covering, if to hide
Their guilt and dreaded shame! O how unlike
To that first naked glory! Such of late
Columbus found th' American, so girt
With feather'd cincture, naked else and wild
Among the trees on isles and woody shores.
Thus fenced, and as they thought, their shame in part
Cover'd, but not at rest or ease of mind,
They sat them down to weep; not only tears
Rain'd at their eyes, but high winds worse within
Began to rise, high passions, anger, hate,
Mistrust, suspicion, discord, and shook sore
Their inward state of mind: calm region once
And full of peace, now tost and turbulent;
For understanding ruled not, and the will
Heard not her lore, both in subjection now
To sensual appetite, who from beneath
Usurping over sov'reign reason, claim'd
Superior sway. From thus distemper'd breast,
Adam, estranged in look and alter'd style,
Speech intermitted thus to Eve renew'd:

Deccan: the remainder of that peninsula, stretching from the Nubuddah River to Cape Comorin.

1104–10. A beautiful and concise description, founded on Pliny's account, of the banyan (or fig) tree. There is in India a tree of this kind measuring two thousand feet in circumference, and boasting of thirteen hundred and fifty trunks.

1117. *Feathered cincture*: A girdle of feathers.

1128. *Lore*: Lesson.

Would thou hadst hearken'd to my words, and stay'd
With me, as I besought thee, when that strange
Desire of wand'ring this unhappy morn,
I know not whence, possess'd thee; we had then
Remain'd still happy, not, as now, despoil'd
Of all our good, shamed, naked, miserable.
Let none henceforth seek needless cause to approve
The faith they owe: when earnestly they seek
Such proof, conclude, they then begin to fail.
To whom, soon moved with touch of blame, thus Eve:
What words have pass'd thy lips, Adam, severe!
Imput'st thou that to my default, or will
Of wand'ring, as thou call'st it, which who knows
But might as ill have happen'd thou being by,
Or to thyself perhaps? Hadst thou been there,
Or here th' attempt, thou couldst not have discern'd
Fraud in the Serpent, speaking as he spake;
No ground of enmity between us known,
Why he should mean me ill, or seek to harm.
Was I to have never parted from thy side?
As good have grown there still, a lifeless rib!
Being as I am, why didst not thou, the head,
Command me absolutely not to go,
Going into such danger as thou saidst?
Too facile then thou didst not much gainsay,
Nay, didst permit, approve, and fair dismiss.
Hadst thou been firm and fix'd in thy dissent,
Neither had I transgress'd, nor thou with me.
To whom then, first incensed, Adam replied:
Is this the love, is this the recompense
Of mine to thee, ingrateful Eve, express'd
Immutable when thou wert lost, not I;

1140. *Approve:* Prove, put to the test; as Eve had boasted (335).

1149. Or here the attempt had been made. 1141. *Faith:* Fidelity.

1158. *Facile:* Easy. 1159. *Fair:* Courteously.

1162. *First incensed:* As Adam is now first angry, his speech is abrupt and his sentences broken.—N

Who might have lived and joy'd immortal bliss,
Yet willingly chose rather death with thee?
And am I now upbraided as the cause
Of thy transgressing? not enough severe,
It seems, in thy restraint. What could I more?
I warn'd thee, I admonish'd thee, foretold
The danger, and the lurking enemy
That lay in wait. Beyond this had been force;
And force upon free-will hath here no place.
But confidence then bore thee on, secure
Either to meet no danger, or to find
Matter of glorious trial; and perhaps
I also err'd in overmuch admiring
What seem'd in thee so perfect, that I thought
No evil durst attempt thee; but I rue
That error now, which is become my crime,
And thou th' accuser. Thus it shall befall
Him who, to worth in woman overtrusting,
Lets her will rule. Restraint she will not brook;
And left to herself, if evil thence ensue,
She first his weak indulgence will accuse.
  Thus they in mutual accusation spent
The fruitless hours, but neither self-condemning:
And of their vain contest appear'd no end.

1166. *Joy'd:* Enjoyed.

1170. *In thy restraint:* In the restraint of thee.

1183. *In woman:* This reading is preferable to Bishop Newton's (woman and approved by him; but, further, it has the authority of Milton himself V. 232–34.

BOOK X.

THE ARGUMENT.

MAN'S transgression known, the guardian angels forsake Paradise, and return up to Heaven to approve their vigilance, and are approved, God declaring that the entrance of Satan could not be by them prevented. He sends his Son to judge the transgressors, who descends and gives sentence accordingly; then in pity clothes them both, and re-ascends. Sin and Death, sitting till then at the gates of Hell, by wondrous sympathy feeling the success of Satan in this new world, and the sin by Man there committed, resolve to sit no longer confined in Hell, but to follow Satan, their sire, up to the place of Man. To make the way easier from Hell to this world to and fro, they pave a broad highway or bridge over Chaos, according to the track that Satan first made; then, preparing for Earth, they meet him, proud of his success, returning to Hell; their mutual gratulation. Satan arrives at Pandemonium; in full assembly relates with boasting his success against Man; instead of applause, is entertained with a general hiss by all his audience, transformed with himself also suddenly into serpents, according to his doom given in Paradise; then, deluded with a show of the forbidden tree springing up before them, they, greedily reaching to take of the fruit, chew dust and bitter ashes. The proceedings of Sin and Death; God foretells the final victory of his Son over them, and the renewing of all things; but for the present commands his angels to make several alterations in the heavens and elements. Adam, more and more perceiving his fallen condition, heavily bewails, rejects the condolement of Eve; she persists, and at length appeases him; then, to evade the curse likely to fall on their offspring, proposes to Adam violent ways, which he approves not; but, conceiving better hope, puts her in mind of the late promise made them, that her Seed should be revenged on the Serpent; and exhorts her with him to seek peace of the offended Deity, by repentance and supplication.

INTRODUCTORY REMARKS.

CERTAINLY Milton has in this Book shown to an amazing extent all variety of his powers in striking contrast with each other: the sublimi the celestial persons; the gigantic wickedness of the infernal; the mix excellence and human infirmities of Adam and Eve; and the shadowy terrific beings, Sin and Death. Of any other poet, the imagination w have been exhausted in the preceding Books; in Milton, it still ga strength and grows bolder and bolder, and darts with more expanded w When Sin and Death deserted the gates of Hell, and made their way to E the conception and expression of all the circumstances are of a superna force.

I see no adequate reason why the whole of an Epic poem should (i not consist of allegorical or shadowy beings; nor do I see why they sl (may) not be mixed in action with those imaginary persons who repr realities. Certainly the poetical parts of the Scriptures everywhere em such shadowy existences. (See note on 230.)

Sin and Death might have flown through the air from Hell to Ear shadowy personifications, without the aid of a bridge of matter; but ought not to have prohibited the poet from picturing a bridge of mat his imagination led him to that device. It was intended to typify the fa of access contrived by Sin and Death from Hell to this terrestrial glob only for themselves, but for all their ministers and innumerable follo The moral is obvious: what is intended to be conveyed is, though figura told, in perfect concurrence with our faith, instead of shocking it. We cut away all the most impressive parts of poetry, if we do not allow figurative inventions.

It may be admitted that it requires a rich mind duly to enjoy and a ciate these grand and spiritual agencies. They, therefore, who have conceptions, eagerly catch hold of these censures to justify their own i sibility; they *can* understand illustrations drawn from objects daily in forms before their eyes. But it is not only in the description of form actions that the bard has a strength and brilliance so wonderful; he is eq happy in the sentiments he attributes to each personage. All speak own distinct characters, with a justness and individuality which meet i recognition, and waken an indescribable assent and pleasure. Thus .

and Eve, when they know the displeasure of the Almighty, and are overwhelmed with fear and remorse, each express themselves according to their separate casts of mind, disposition, and circumstances: their moans are deeply affecting. To my taste, this Book is much more lofty and much more pathetic, than the Ninth: as the subject was much more difficult, so it is executed with much more wonderful vigour and originality.

The whole of "Paradise Lost," from beginning to end, is part of one inseparable web; and however beautiful detached parts may appear, not half their genius or wisdom can be felt or understood except in connexion with the whole.

Such is the erudition applied to this most wonderful work, that nothing less than the conjoined attempts of a whole body of learned men for a century have been able to explain its inexhaustible allusions; and even yet the task is not completed.—E. B.

BOOK X.

MEANWHILE the heinous and despiteful act
Of Satan done in Paradise, and how
He in the serpent had perverted Eve,
Her husband she, to taste the fatal fruit,
Was known in Heav'n: for what can 'scape the eye
Of God all-seeing, or deceive his heart
Omniscient! who in all things wise and just,
Hinder'd not Satan to attempt the mind
Of Man, with strength entire, and free-will arm'd
Complete to have discover'd and repulsed
Whatever wiles of foe or seeming friend.
For still they knew, and ought to have still remember'd
The high injunction not to taste that fruit,
Whoever tempted: which they not obeying,
Incurr'd (what could they less?) the penalty,

12. *They:* The antecedent is *Man* (9) in a collective sense, embr Adam and Eve. So in Gen. i. 26, "Let us make *Man* in our image, a *them* have dominion," &c.

14–15. *Which they not obeying incurred, &c.:* On considering the n of this command, we may confidently affirm, says Dr. Harris, that had mained inviolate, no one would ever have thought of impeaching its rec or propriety; but that all would have joined in admiring its simplicity, ness, and adaptation, and in adoring the sovereign goodness of the Law Or, even when violated, had the attendant penalty been a mere mome infliction on the transgressor, each of all his posterity would doubtless

And manifold in sin, deserved to fall.
Up into Heav'n from Paradise in haste
Th' Angelic guards ascended, mute and sad

acquiesced in the Divine arrangement. The quarrel is, then, not with the *nature* of the law, but with the supposed *consequences* of its violation. Its character is left unconsidered, and all that is thought of is its issue. And thus, indulging in the very spirit which led to the transgression of the law, men judge of its character by its results. The first transgressors acted on the persuasion that, judging by the fallacious advantage of its violation, it would be better to break it than to keep it. Their posterity are apt to think that it would have been better had it not been enacted; both uniting in the implied sentiment, that man's will, and not God's, should rule. The first law appears to be as good a test still, of man's moral disposition, as it was on the day of its Divine appointment.

Dr. Harris further remarks, that the particular prohibition was only the *indirect occasion* of transgression. The same spirit of disobedience would have been developed, it may be assumed, in some other manner (although not necessarily), even if that prohibition had never existed. Indeed the probability is, that the probationary arrangement did not even hasten the moment of transgression, but actually delayed it; for had not the entrance of evil been provided against at every avenue save one, the likelihood is that it would, in however a mitigated form, have earlier made its appearance. Neither must it be imagined that the outward act itself constituted the guilt of the first transgressor. This was only the external manifestation of the fatal change within. Had the forbidden object eluded his grasp, or vanished from his sight as he essayed to take it, the sin would yet have been completed in purpose, and, therefore, in the eye of God and of conscience, though still incomplete in outward and muscular action. So that the consequences which ensued are not to be viewed as resulting from the outward breach of a positive law, however reasonable and benevolent that law might be, but from that breach as indicating the internal change of man's nature, or his disregard to the will of God formally and solemnly expressed.

For a full discussion of this subject, and masterly vindication of the Divine permission of the introduction of sin into the world, consult the "Man Primeval" of Dr. Harris, pp. 392–418.

16. *Manifold in sin:* Having committed a complicated sin, involving disobedience, unbelief, uxoriousness, self-will, and other irregularities.

18. *The angelic guards, &c.:* The Tenth Book of Paradise Lost has a greater variety of persons in it than any other in the whole poem. The author, upon the winding up of his action, introduces all those who had any concern in it, and shows with great beauty the influence which it had upon each of them. It is the last act of a well-written tragedy, in which all who had a part in it are generally drawn up before the audience, and represented

For Man; for of his state by this they knew,
Much wond'ring how the subtle fiend had stolen
Entrance unseen. Soon as th' unwelcome news
From Earth arrived at Heaven-gate, displeased
All were who heard: dim sadness did not spare
That time celestial visages; yet, mix'd
With pity, violated not their bliss.
About the new-arrived, in multitudes
Th' ethereal people ran, to hear and know
How all befell: they tow'rds the throne supreme,
Accountable, made haste to make appear
With righteous plea their utmost vigilance,
And easily approved; when the Most High
Eternal Father, from his secret cloud,
Amidst, in thunder utter'd thus his voice:
Assembled Angels, and ye Pow'rs return'd
From unsuccessful charge, be not dismay'd
Nor troubled at these tidings from the earth,

under those circumstances in which the determination of the actio
them.

This book may be considered under four heads; in relation to the
the infernal, the human, and the imaginary persons, who have their
tive parts allotted in it.

The guardian angels of Paradise are described as returning to Heav
the fall of man, in order to prove their vigilance: their arrival, their
of reception, the sorrow which appeared in themselves and in thos
who are said to rejoice at the conversion of a sinner, are very finely
gether in the lines quoted.—A.

19. *By this* (time).

23. *Dim sadness, &c.:* What a just and noble idea does our auth
give us of the blessedness of a benevolent temper, and how proper
same time to obviate the objection that might be made of sadness
in heavenly spirits.—THYER.

It is plain that Milton conceived sadness *mixed with pity* to be more co
with heavenly bliss, than sadness without that compassionate temper.
is something pleasing, something divine even, in the melancholy of a
mind. And this (adds Mr. Thyer) might be further confirmed by
light we take in tragical representations upon the stage, where the
arises from sympathizing with the distresses of our fellow-creatures,
dulging a commiserati[illegible]r.—N.

Which your sincerest care could not prevent,
Foretold so lately what would come to pass,
When first this tempter cross'd the gulf from Hell.
I told ye then he should prevail and speed
On his bad errand; Man should be seduced
And flatter'd out of all, believing lies
Against his Maker; no decree of mine
Concurring to necessitate his fall,
Or touch with lightest moment of impulse
His free-will, to her own inclining left
In even scale. But fall'n he is; and now
What rests, but that the mortal sentence pass
On his transgression, death denounced that day;
Which he presumes already vain and void,
Because not yet inflicted, as he fear'd,
By some immediate stroke; but soon shall find
Forbearance no acquittance, ere day end.
Justice shall not return as bounty scorn'd.
But whom send I to judge them? Whom but thee,
Vicegerent Son? To thee I have transferr'd
All judgment, whether in Heav'n, or Earth, or Hell.
Easy it may be seen that I intend
Mercy colleague with justice, sending thee
Man's Friend, his Mediator, his design'd
Both Ransom and Redeemer voluntary,
And destined Man himself to judge Man fall'n
So spake the Father, and unfolding bright
Tow'rd the right hand his glory, on the Son
Blazed forth unclouded Deity: he full
Resplendent all his Father manifest
Express'd, and thus divinely answer'd mild:

40. *I told ye then, &c.*: See Book III. 86–96.

42. *Believing lies against his Maker*: Such as Satan had suggested, that all things did not proceed from God, that God kept the forbidden fruit from them out of envy, &c.—N.

45. *Moment*: Force, VI. 239.

48. *Rests*: Remains.

57. *All judgment*: John v. 22–27.

59. Psalm lxxxv. 10.

Father Eternal, thine is to decree;
Mine, both in Heav'n and Earth, to do thy will
Supreme, that thou in me, thy Son beloved,
May'st ever rest well pleased. I go to judge
On earth these thy transgressors; but thou know'st,
Whoever judged, the worst on me must light,
When time shall be, for so I undertook
Before thee; and not repenting, this obtain
Of right, that I may mitigate their doom
On me derived; yet I shall temper so
Justice with mercy, as may illustrate most
Them fully satisfy'd, and thee appease.
Attendance none shall need, nor train where none
Are to behold the judgment, but the judged,
Those two. The third, best absent, is condemn'd,
Convict by flight, and rebel to all law:
Conviction to the serpent none belongs.
Thus saying, from his radiant seat he rose
Of high collat'ral glory: him Thrones and Pow'rs,
Princedoms and Dominations ministrant,

72. *I go to judge:* The same Divine Person who in the foregoing parts of this poem (Book III. 236) interceded for our first parents before their fall, overthrew the rebel angels, and created the world, is now represented as descending to Paradise, and pronouncing sentence upon the three offenders. The cool of the evening being a circumstance with which holy writ introduces this great scene, it is poetically described by our author (92-103), who has also kept religiously to the form of words in which the three several sentences were passed upon Adam, Eve, and the Serpent. He has rather chosen to neglect the melodiousness of his verse, than to deviate from those speeches which are recorded on this great occasion. The guilt and confusion of our first parents, standing naked before their judge, are touched with great beauty.—A.

74. *So I undertook, &c.:* Book III. 236, &c.

78. *Illustrate most:* Most clearly show.

80. *Shall need:* Shall be necessary, as in Book III. 341.

84. *Conviction none belongs:* No proof is needful against the serpent, compelled by Satan to be the ignorant instrument of his malice against mankind, now mute and unable to answer for himself.—H.

86. *Collat'ral glory:* Side-by-side, or equal, glory, VIII. 426; IV. 485.

Accompanied to Heaven-gate; from whence
Eden and all the coast in prospect lay.
Down he descended straight: the speed of Gods
Time counts not, tho' with swiftest minutes wing'd.
Now was the sun in western cadence low
From noon, and gentle airs due at their hour
To fan the earth, now waked, and usher in
The ev'ning cool, when he, from wrath more cool,
Came the mild Judge and Intercessor both,
To sentence Man. The voice of God they heard
Now walking in the garden, by soft winds
Brought to their ears, while day declined: they heard,
And from his presence hid themselves among
The thickest trees, both man and wife, till God
Approaching, thus to Adam call'd aloud:
Where art thou, Adam? wont with joy to meet
My coming, seen far off! I miss thee here,
Not pleased, thus entertain'd with solitude,
Where obvious duty erewhile appear'd unsought:
Or come I less conspicuous? or what change
Absents thee, or what chance detains? Come forth!
He came, and with him Eve, more loth, tho' first
T' offend; discount'nanced both, and discomposed:

92. *Cadence:* Decline.

98. *Walking:* This word is to be joined, not with "Lord," but with "voice," as it is in the original (in Genesis) the same word with that used to signify the sound of the trumpet upon Mount Sinai, Ex. xix. 19, "And when the voice of the trumpet *sounded long* (Heb. 'walked'." A voice may be said to *walk* or *go* when it increases in intensity, waxing louder and louder. The same term is applied to a constantly brightening light. Prov. iv. 18, "*Shineth more and more* (Heb. 'walketh') to the perfect day."—BUSH on Genesis.

The phrase "Voice of the Lord God," is usually applied to thunder, Job xxxvii. 4, 5; Ps. xxix. 3–9; but seems here to denote the act of calling to Adam. See 119–21.

102. See Gen. iii. It is curious to observe how the poet paraphrases and enlarges upon the divine historian.—N.

106. *Obvious duty:* Open, manifest respect or dutifulness. *Erewhile:* A short while since.

Love was not in their looks, either to God
Or to each other, but apparent guilt,
And shame, and perturbation, and despair,
Anger, and obstinacy, and hate, and guile.
Whence Adam, falt'ring long, thus answer'd brief:
I heard thee in the garden, and of thy voice
Afraid, being naked, hid myself. To whom
The gracious Judge, without revile, replied:
My voice thou oft hast heard, and hast not fear'd,
But still rejoiced: how is it now become
So dreadful to thee? That thou'rt naked, who
Hath told thee? Hast thou eaten of the tree
Whereof I gave thee charge thou shouldst not eat?
To whom thus Adam, sore beset, replied:
O Heav'n! in evil strait this day I stand
Before my Judge, either to undergo
Myself the total crime, or to accuse
My other self, the partner of my life;
Whose failing, while her faith to me remains,
I should conceal, and not expose to blame
By my complaint; but strict necessity
Subdues me, and calamitous constraint,
Lest on my head both sin and punishment,
However insupportable, be all
Devolved; tho', should I hold my peace, yet thou
Wouldst easily detect what I conceal.
This Woman, whom thou mad'st to be my help,
And gav'st me as thy perfect gift, so good,
So fit, so acceptable, so divine,
That from her hand I could suspect no ill;
And what she did, whatever in itself,
Her doing seem'd to justify the deed;

114–15. *He came, &c.:* These two lines are so destitute of harmon represent in sound the ideas of tardiness, difficulty, and hesitancy fear.—C.

118. *Revile:* Reproof.

130. &c. His unwillingness to accuse his wife, and yet the neces doing it, are finely imagined.—N.

She gave me of the tree, and I did eat.
To whom the Sov'reign Presence thus replied:
Was she thy God, that her thou didst obey
Before his voice? or was she made thy guide,
Superior, or but equal, that to her
Thou didst resign thy manhood, and the place
Wherein God set thee 'bove her, made of thee,
And for thee, whose perfection far excell'd
Hers in all real dignity? Adorn'd
She was indeed, and lovely to attract
Thy love, not thy subjection; and her gifts
Were such as under government well seem'd,
Unseemly to bear rule, which was thy part
And person, had'st thou known thyself aright.
So having said, he thus to Eve in few:
Say, Woman, what is this which thou hast done?
To whom sad Eve, with shame nigh overwhelm'd,
Confessing soon, yet not before her Judge
Bold or loquacious, thus abash'd, replied:
The Serpent me beguiled, and I did eat.
Which when the Lord God heard, without delay
To judgment he proceeded on th' accused
Serpent, though brute, unable to transfer
The guilt on him who made him instrument
Of mischief, and polluted from the end
Of his creation: justly then accursed,
As vitiated in nature: more to know
Concern'd not Man (since he no further knew)
Nor alter'd his offence; yet God at last
To Satan, first in sin, his doom applied,
Though in mysterious terms, judged as then best;
And on the serpent thus his curse let fall:

151–52. The same idea was communicated by the angel Raphael, VIII. 568. Milton often thus inculcates the superior authority belonging to the husband.

156. *Person* is here used in the sense of the Latin *persona* (dramatis), character. It was thy *part* and thy *character* (in the drama of life) *to bear rule.*

157. *In few:* In few (words).

Because thou hast done this, thou art accursed 17
Above all cattle, each beast of the field;
Upon thy belly grovling thou shalt go,
And dust shalt eat all the days of thy life.
Between thee and the Woman I will put
Enmity, and between thine and her seed: 18
Her Seed shall bruise thy head; thou bruise his heel.
So spake this Oracle, then verify'd

177. This is taken from Genesis iii 14. 15. The object of the curse in t case was to th the natural visible serpent employed as the instrument, Satan, unseen by whom he was instigated. It was not the serpent alo and by whom that tempted the first pair: it was that animal, as moved impelled by the devil, which accomplished their ruin. The expressions u in declaring the sentence, appertain to both: not that a brute reptile co really be guilty of sin, or a fit subject of punishment, but it is entirely in consistency with the usual method of the Divine dispensations to put s brand of disgrace upon the instrument of an offence, as well as upon offender who employs it. Thus the beast who had been lain with by Lev. xx. 15, was to be buried to death as well as the man himself: and the ox of Korah and his companions were condemned as no longer fi be appointed to a sacred use. This is done in order to express more forc the Divine detestation of the act, while at the same time we may freely mit that the main weight of the curse undoubtedly fell upon the prin agent, whose doom is mystically expressed in the terms appropriate natural serpent. It may further be observed, in justification of the Di proceeding, that the brute serpent, in pursuance of this curse, probably fered no pain. It might be deteriorated as to its properties; it migh lowered in the scale of creation; it might be transformed from a shape appearance the most beautiful in the eyes of men, into a form the most gusting; and all this without any diminution of its corporeal pleas Such a change involved no mental suffering, as it would in the case of tional being subjected to like degradation.—Bush.

176-81. Our author was certainly here more in the right than ever, i hering religiously to the words of Scripture, though he has thereby sp the harmony of his verse.—N.

182. *Oracle*: Here is a manifest indication that, when Milton wrote passage, he thought *Paradise* was chiefly *regained* at our Saviour's rest tion. This would have been a copious and sublime subject for a second In episodes he might have introduced his conception, birth, miracles, ar entire history of his administration while on earth; and I much grieve instead of this, he should choose for the argument of his Paradise Reg the fourth chapter of Luke, *the temptation in the wilderness;* a dry, barre

When Jesus, Son of Mary, second Eve,
Saw Satan fall like lightning down from Heav'n,
Prince of the air; then, rising from his grave,
Spoil'd principalities and pow'rs, triumph'd
In open show, and, with ascension bright,
Captivity led captive through the air.
The realm itself of Satan long usurp'd;
Whom he shall tread at last under our feet;
E'en he who now foretold his fatal bruise,
And to the Woman thus his sentence turn'd:
Thy sorrow I will greatly multiply
By thy conception: Children thou shalt bring
In sorrow forth; and to thy husband's will
Thine shall submit: he over thee shall rule.
  On Adam last thus judgment he pronounced:
Because thou'st hearken'd to th' voice of thy wife,
And eaten of the tree, concerning which
I charged thee, saying, Thou shalt not eat thereof;
Cursed is the ground for thy sake; thou in sorrow
Shalt eat thereof all the days of thy life:
Thorns also and thistles it shall bring thee forth
Unbid; and thou shalt eat th' herb of the field;
In the sweat of thy face shalt thou eat bread,
Till thou return unto the ground; for thou
Out of the ground wast taken (know thy birth);
For dust thou art, and shalt to dust return.
  So judged he Man, both Judge and Saviour sent,
And th' instant stroke of death, denounced that day,
Removed far off; then pitying how they stood
Before him naked to the air, that now
Must suffer change, disdain'd not to begin
Thenceforth the form of servant to assume,
As when he wash'd his servants' feet; so now,
As Father of his family, he clad

narrow ground to build an epic poem on. In that work he has amplified his scanty materials to a surprising dignity, but yet being cramped down by a wrong choice, without the expected applause.—BENTLEY.

216. It was formerly believed that some animals shed their skins like

Their nakedness with skins of beasts, or slain,
Or as the snake with youthful coat repaid;
And thought not much to clothe his enemies:
Nor he their outward only with the skins
Of beasts, but inward nakedness, much more
Opprobrious, with his robe of righteousness,
Arraying, cover'd from his Father's sight.
To him with swift ascent he up return'd,
Into his blissful bosom re-assumed
In glory, as of old; to him appeased,
All, tho' all-knowing, what had pass'd with Man
Recounted, mixing intercession sweet.
Meanwhile ere thus was sinn'd and judged on Earth,
Within the gates of Hell sat Sin and Death,

snakes; but the most common supposition is, that the skins mentioned in this part of Scripture history, were those of animals offered in sacrifice, which, it is generally supposed, was instituted in the earliest period of man's existence.—S.

229. *Was sinn'd and judged*: Impersonal verbs, constituting a Latin form of expression, and meaning, sin and judgment took place.

230. *Sat Sin and Death, &c.*: Some remarks may here, with propriety, be made upon the introduction of such shadowy and imaginary persons into a heroic poem. It is certain that Homer and Virgil are full of imaginary persons; and these are very beautiful in poetry, when they are just shown without being engaged in any series of action. Homer, indeed, represents sleep as a person, and ascribes a short part to him in his Iliad; but we must consider that though we now regard such a person as entirely shadowy and unsubstantial, the heathens made statues of him, placed him in their temples, and looked upon him as a real deity. When Homer makes use of similar allegorical persons, it is only in short, expressions which convey an ordinary thought to the mind in the most pleasing manner, and may rather be looked upon as poetical phrases than allegorical descriptions. Instead of telling us that men naturally flee when they are terrified, he introduces the persons of *Flight* and *Fear* as inseparable companions. Instead of saying that the time was come when Apollo ought to have received his recompence, he tells us that the *Hours* brought him his reward. Instead of describing the effects of Minerva's ægis produced in battle, he tells us that the brims of it were encompassed by *Terror*, *Rout*, *Discord*, *Fury*, *Pursuit*, *Massacre*, and *Death*. In the same figure of speaking, he represents *Victory* as following Diomedes; *Discord*, as the mother of funerals and of mourning; Venus, as dressed by the *Graces*. Similar instances are to be found in Virgil.

In counterview within the gates, that now
Stood open wide, belching outrageous flame
Far into Chaos, since the Fiend pass'd through,
Sin opening, who thus now to Death began:
O Son, why sit we here each other viewing
Idly, while Satan our great author thrives
In other worlds, and happier seat provides
For us, his offspring dear? It cannot be
But that success attends him; if mishap,
Ere this he had return'd, with fury driven
By his avengers, since no place like this
Can fit his punishment, or their revenge.

Milton has very often made use of the same way of speaking; as where he tells us that *Victory* sat on the right hand of the Messiah, when he marched forth against the rebel angels; that, at the rising of the sun, the *Hours* unbarred the gates of light; that *Discord* was the daughter of *Sin*. Of the same nature are those expressions, where describing the singing of the nightingale, he adds, "*Silence* was pleased;" and upon the Messiah's bidding peace to the Chaos, "*Confusion* heard his voice." There are numberless instances of our author's writing in this beautiful figure. It is plain that these which have been mentioned, in which persons of an imaginary nature are introduced, are such short allegories as are not designed to be taken in the literal sense, but only to convey particular circumstances to the reader after an unusual and entertaining manner. But when such persons are introduced as principal actors, and engaged in a series of adventures, they take too much upon them, and are, by no means, proper for a heroic poem, which ought to appear credible in its principal parts.—A.

The opinions just expressed differ, it will be noticed, from those contained in the Introductory Remarks, prefixed to this Book; and also from those expressed by Bishop Newton, and here subjoined.

Milton may rather be justified for introducing such imaginary beings as Sin and Death, because a great part of his poem lies in the invisible world, and such fictitious beings may better have a place there; and the actions of of Sin and Death are at least as probable as many of those ascribed to the good or evil angels. Besides, as Milton's subject necessarily admitted so far real persons, he was in a manner obliged to supply that defect by introducing imaginary ones; and the characters of Sin and Death are perfectly agreeable to the hints and sketches, which are given of them in Scripture. The Scripture had made persons of them before in several places; only it represented them, as I may say, in miniature, and he has drawn them in their full length and proportions.—N.

231. *In counterview:* With a front view of each other.

Methinks I feel new strength within me rise,
Wings growing, and dominion given me large
Beyond this deep; whatever draws me on,
Or sympathy, or some connat'ral force,
Pow'rful at greatest distance to unite
With secret amity things of like kind
By secretest conveyance. Thou, my shade
Inseparable, must with me along;
For Death from Sin no power can separate.
But lest the difficulty of passing back
Stay his return perhaps over this gulf
Impassable, impervious, let us try
Advent'rous work, yet to thy pow'r and mine
Not unagreeable, to found a path
Over this main from Hell to that New World,
Where Satan now prevails; a monument
Of merit high to all th' infernal host,
Easing their passage hence, for intercourse
Or transmigration, as their lot shall lead.
Nor can I miss the way, so strongly drawn

246. *Or sympathy*, &c.: Whether sympathy. The modern philosopher may, perhaps, take offence at this now exploded notion, but every friend to the Muses will, I doubt not, pardon it, for the sake of that fine strain of poetry which it has given the poet an opportunity of introducing in the following description.—THYER.

249–50. *Thou my shade*, &c.: Death *seemed a shadow*, Book II. 669, and was the inseparable companion as well as offspring of Sin. Shakspeare, in the same manner uses *shadow*, as the Latins use *umbra*, (Hor. Sat. ii. 8: 22):

"I am your *shadow*, my Lord, I'll *follow you*."
Henry IV., Act. 2. N.

250. *Must with*: Must go with, &c.

251. A momentous truth is here conveyed, and well adapted to make a salutary moral impression.

257. *Main*: Ocean.

260. *For intercourse or transmigration*, &c.: *Intercourse*, the passing frequently backward and forward; *transmigration*, quitting Hell once for all to inhabit the new creation: they were uncertain which their lot should be.—R.

By this new-felt attraction and instinct.
Whom thus the meagre Shadow answer'd soon:
Go whither Fate and inclination strong
Leads thee; I shall not lag behind, nor err
The way, thou leading, such a scent I draw
Of carnage, prey innumerable, and taste
The savour of Death from all things there that live:
Nor shall I to the work thou enterprisest
Be wanting, but afford thee equal aid.
So saying, with delight he snuff'd the smell
Of mortal change on earth. As when a flock
Of ravenous fowl, though many a league remote
Against the day of battle, to a field
Where armies lie encamp'd, come flying, lured
With scent of living carcases design'd
For death the following day, in bloody fight;
So scented the grim Feature, and upturn'd
His nostril wide into the murky air,
Sagacious of his quarry from so far.
Then both from out Hell-gates into the waste
Wide anarchy of Chaos, damp and dark,
Flew diverse, and with pow'r (their pow'r was great)
Hov'ring upon the waters, what they met,
Solid or slimy, as in raging sea
Tost up and down, together crowded drove
From each side shoaling towards the mouth of Hell:
As when two polar winds, blowing adverse

266. *Err:* Mistake.

277. *With scent of living carcases:* A fabulous story is here introduced from Pliny by way of illustration; for such a purpose no simile could be more appropriate.

279. *The grim Feature:* The grim Form.

281. *Sagacious of his quarry:* Quick of scent to discern his prey.

289. *As when two polar winds, &c.:* Sin and Death, flying into different parts of Chaos, and driving all the matter they meet with there in shoals towards the mouth of Hell, are compared to *two polar winds*, north and south, *blowing adverse upon the Cronian Sea*, the Northern frozen sea, and *driving together mountains of ice that stop the imagin'd way*, the northwest passage, as

Upon the Cronian sea, together drive
Mountains of ice, that stop th' imagined way
Beyond Petsora eastward, to the rich
Cathaian coast. The aggregated soil
Death with his mace petrific, cold and dry,
As with a trident smote, and fix'd as firm
As Delos floating once; the rest his look
Bound with Gorgonian rigour not to move;
And with asphaltic slime, broad as the gate,
Deep to the roots of Hell the gather'd beach
They fasten'd, and the mole immense wrought on
Over the foaming deep high arch'd, a bridge
Of length prodigious, joining to the wall
Immoveable of this now fenceless world
Forfeit to Death: from hence a passage broad,
Smooth, easy, inoffensive down to Hell.
So, if great things to small may be compared,

it is called, which so many have attempted to discover, *beyond Petsora eastward* (292), the most north-eastern province of Muscovy, Russia, *to the rich Cathaian coast*—Cathay, the northern part of China.—N.

294. *Petrific:* Converting substances into stone.

296. *Delos:* An island in the Ægean Sea, one of the Cyclades, and the alleged birth-place of Apollo. Its name is commonly derived from δῆλος *manifest*, in allusion to the island being supposed to have once floated under the surface of the sea, until, by order of Neptune, it was made to rise above, and remain. *The rest:* The slimy parts, 286, as distinguished from the solid, or soil.

297. *Gorgonian rigour:* Rigidness, such as the Gorgans were fabled to produce: these were three sisters to whom the power was ascribed of turning into stone all persons on whom they fixed their eyes.

299. *Beach:* Shore.

303. *Fenceless:* Unguarded.

306. *So Xerxes, &c.:* This simile is very exact and beautiful. As Sin and Death built a bridge over Chaos to subdue and enslave mankind, *so if great things to small may be compared*—"Si parva licet componere magnis," as Virgil says, Georg. iv. 176—*Xerxes*, the Persian monarch, to bring the free states of Greece under his *yoke, came from Susa*, the chief city of Susiana, a province of Persia, the residence of the Persian monarchs, called *Memnonia* by Herodotus, of Memnon, who built it, and who reigned there.

Xerxes, the liberty of Greece to yoke,
From Susa his Memnonian palace high
Came to the sea, and over Hellespont
Bridging his way, Europe with Asia join'd,
And scourged with many a stroke th' indignant waves.
Now had they brought the work by wondrous art
Pontifical, a ridge of pendent rock,
Over the vex'd abyss, (following the track
Of Satan to the self-same place where he
First lighted from his wing, and landed safe
From out of Chaos,) to the outside bare
Of this round world. With pins of adamant
And chains they made all fast, too fast they made
And durable; and now in little space
The confines met of Empyréan Heav'n
And of this World, and on the left hand Hell

309–10. *And over the Hellespont bridging his way:* Building a bridge, resting on ships, over Hellespont, the narrow sea by Constantinople, that divides Europe from Asia, to march his large army over it.

310–11. *Europe with Asia joined, and scourged with many a stroke the indignant waves:* Alluding particularly to the madness of Xerxes in ordering the sea to be whipped for the loss of some of his ships.

311. *Indignant waves:* Scorning and raging to be so confined; as Virgil says, "Pontem *indignatus*, Araxes," Æn. viii. 728.

312. *By wondrous art pontifical:* By the wondrous art of building bridges. The high priest of the ancient Romans was distinguished by the name of *Pontifex*, from *pons*, a bridge, and *facere*, to make: "Quia sublicius pons a Pontificibus factus est primum, et restitutus sæpe," as Varro relates.

Art pontifical, says Warburton, is a very bad expression to signify the art of building bridges, and yet, to suppose a pun, would be worse, as if the Roman priesthood were as ready to make the way easy to Hell, as Sin and Death did.

312–318. The prominent statements are: *Now had they brought the work, over the vexed abyss, to the outside bare of this round world, following the track of Satan*, &c.

315–17. For an explanation of *outside bare of this round world*, consult note on Book iii. 34; ii. 1029–52.

322. *On the left hand Hell:* Virgil locates Hell on the left, and Elysium on the right hand, Æn. vi. 542.

With long reach interposed: three sev'ral ways
In sight, to each of these three places led.
And now their way to Earth they had descry'd,
To Paradise first tending, when, behold,
Satan, in likeness of an Angel bright,
Betwixt the Centaur and the Scorpion steering
His zenith, while the sun in Aries rose.
Disguised he came; but those his children dear
Their parent soon discern'd, though in disguise.
He, after Eve seduced, unminded slunk
Into the wood fast by, and changing shape
T' observe the sequel, saw his guileful act
By Eve, though all unweeting, seconded
Upon her husband, saw their shame that sought
Vain covertures; but when he saw descend
The Son of God to judge them, terrify'd
He fled, not hoping to escape, but shun
The present, fearing, guilty, what his wrath

323. *Reach*: Extent.

326. *Steering his zenith*: Alluding to a ship steering her course between two islands: so Satan directed his way, on his return from the earth, between these two signs of the zodiac, *upwards*, towards the outside of this round world, whence he had come down, 317; III. 418–23, 560–74.

Satan, to avoid being discovered, as he had been before, IV. 569, &c., by Uriel, regent of the sun, takes care to keep at as great distance as possible, and, therefore, *while the sun rose in Aries*, he steers his course directly upwards, *betwixt the Centaur and the Scorpion*, two constellations which lay in a quite different part of the heavens from Aries.—N.

It is observed by those who would set forth the greatness of Virgil's plan, that he conducts his reader through all the parts of the earth which were discovered in his time. Asia, Africa, and Europe, are the several scenes of his fable. The plan of Milton's poem is of an infinitely greater extent, and fills the mind with many more astonishing circumstances. Satan, having surrounded the earth seven times, departs at length from Paradise. We then see him steering his course among the constellations; and, after having traversed the whole creation, pursuing his voyage through the chaos, and entering into his own infernal dominions.—A.

332. *Seduced*: Had been seduced.

335. *All unweeting*: Altogether ignorant, that is, of his presence. *Seconded*: Practised a second time.

Might suddenly inflict; that pass'd, return'd
By night, and list'ning where the hapless pair
Sat in their sad discourse, and various plaint,
Thence gather'd his own doom, which understood
Not instant, but of future time, with joy
And tidings fraught, to Hell he now return'd,
And at the brink of Chaos, near the foot
Of this new wondrous pontifice, unhoped
Met who to meet him came, his offspring dear.
Great joy was at their meeting, and at sight
Of that stupendous bridge his joy increased.
Long he admiring stood, till Sin, his fair
Enchanting daughter, thus the silence broke:
  O Parent, these are thy magnific deeds,
Thy trophies, which thou view'st as not thine own!
Thou art their author and prime architect:
For I no sooner in my heart divined,
(My heart, which by a secret harmony
Still moves with thine, join'd in connexion sweet,)
That thou on earth hadst prosper'd, which thy looks
Now also evidence, but straight I felt,
Tho' distant from thee worlds between, yet felt
That I must after thee with this thy son;
Such fatal consequence unites us three:
Hell could no longer hold us in her bounds,
Nor this unvoyageable gulf obscure
Detain from following thy illustrious track.
Thou hast achieved our liberty, confined

344. *Which understood:* Which being understood.

345. *With joy and tidings:* That is, with joyful tidings: an idiom of the Latin writers, as in Æn. viii. 436, "*Squamis auroque,*" instead of "*Aureis squamis*; Æn. i. 636, "*Munera lætitiamque Dei,*" for "*Munera læta Dei.*"—R.

348. *Pontifice:* Bridge-work.

363. *Must* (go) *after thee.*

364. *Fatal consequence:* Fated connection of cause and effect.

368. *Our liberty:* The liberty *of us.* For similar instances of this use of

Within Hell-gates till now; thou us impower'd
To fortify thus far, and overlay
With this portentous bridge the dark abyss.
Thine now is all this world; thy virtue hath won
What thy hands builded not; thy wisdom gain'd
With odds what war hath lost, and fully 'venged
Our foil in Heav'n: here thou shalt monarch reign;
There didst not; there let him still victor sway,
As battle hath adjudged, from this new world
Retiring, by his own doom alienated,
And henceforth monarchy with thee divide
Of all things parted by th' empyreal bounds,
His quadrature, from thy orbicular world,
Or try thee now more dangerous to his throne.
  Whom thus the Prince of darkness answer'd glad:
Fair Daughter, and thou Son and Grandchild both,
High proof ye now have given to be the race
Of Satan (for I glory in the name,
Antagonist of Heav'n's Almighty King);
Amply have merited of me, of all
Th' infernal empire, that so near Heav'n's door
Triumphal with triumphal act have met,
Mine with this glorious work, and made one realm
Hell and this world, one realm, one continent
Of easy thoroughfare. Therefore, while I

the pronoun, refer to IV. 129; VIII. 423; IX. 108. *To fortify*: To erect firm work.

375. *Foil*: Defeat.

381. *His quadrature, &c.*: This *world* is *orbicular*, or round; the *empyreal Heaven* is a *quadrature*, or square. Our author had said before (II. 1048) that it was *undetermined square or round*; and so it might be to Satan, viewing it at that distance; but here he follows the opinion of Gassendus and others, who say that the empyrium, or Heaven of heavens, *is* of a square figure, because the holy city, in the Revelation (xxi. 16), *is so* described.—N.

384. *Son and grandchild*: Death is by these terms described as the *immediate effect* of sin, and the *more remote effect* of the agency of Satan, by which the sin of man was effected.

386. *Satan* means antagonist or adversary.

Descend through darkness, on your road with ease,
To my associate Pow'rs, them to acquaint
With these successes, and with them rejoice,
You two this way, among these numerous orbs
All yours, right down to Paradise descend;
There dwell and reign in bliss, thence on the earth
Dominion exercise, and in the air,
Chiefly on Man, sole lord of all declared;
Him first make sure your thrall, and lastly kill.
My substitutes I send ye, and create
Plenipotent on earth, of matchless might
Issuing from me. On your joint vigour now
My hold of this new kingdom all depends,
Through Sin to Death exposed by my exploit.
If your joint pow'r prevail, th' affairs of Hell
No detriment need fear. Go, and be strong.
So saying, he dismiss'd them; they with speed
Their course through thickest constellations held,
Spreading their bane; the blasted stars look'd wan,
And planets, planet-struck, real eclipse
Then suffer'd. Th' other way Satan went down
The causey to Hell-gate; on either side
Disparted Chaos over-built exclaim'd,
And with rebounding surge the bars assail'd
That scorn'd his indignation. Through the gate,
Wide open and unguarded, Satan pass'd,
And all about found desolate; for those
Appointed to sit there had left their charge,

402. *Thrall:* Slave.

409. *Go and be strong:* The words of Moses to Joshua, Deut. xxxi. 7, 8.

412. *Spreading their bane, &c.:* Ovid's description of the journey of Envy to Athens, Met. ii. 791–94, and Milton's of the journey of Sin and Death to Paradise, have a great resemblance. But whatever Milton imitates, he adds a greatness to it: as in this place, he alters Ovid's flowers, herbs, people, and cities, to stars, planets, and worlds.

413. *And planets, planet-struck:* We say of a thing when it is blasted and withered, that it is *planet-struck;* and this is now applied to the planets themselves. And what a sublime idea does it give us of the devastations of Sin and Death!—N.

415. *Causey:* Raised way.

Flown to the upper world; the rest were all
Far to th' inland retired, about the walls
Of Pandemonium, city and proud seat
Of Lucifer, so by allusion call'd,
Of that bright star to Satan paragon'd.
There kept their watch the legions, while the Grand
In council sat, solicitous what chance
Might intercept their emperor sent; so he
Departing, gave command; and they observed.
As when the Tartar from his Russian foe
By Astracan over the snowy plains
Retires, or Bactrian Sophi from the horns
Of Turkish crescent, leaves all waste beyond
The realm of Aladule, in his retreat
To Tauris or Casbeen, so these the late
Heav'n-banish'd host, left desert utmost Hell

424. *Pandemonium*, referred to Book I. 756, and there said to be the hi capital of Satan and his peers. It is derived from πᾶν, all, and δαίμων demon.

425. *Lucifer*: Light bringer. The old poets give this name to Ver when she is a morning star, and then heralds the great orb of light. Isaiah. xiv. 12. Nebuchadnezzar is compared to Lucifer, from the worl splendor by which he had previous to his death been surrounded, and which he surpassed all other monarchs, as the brilliancy of Lucifer (Ven surpasses that of the other celestial bodies, in the absence of the sun. T tullian and Gregory the Great, erroneously understood this passage in Isa as referring to the fall of Satan, in consequence of which the name Luc has since been applied to Satan.—K. Compare Book i. 591–96; X. 449-

426. *Paragon'd*: From *paragonner* (French), to be equal to, to be li from παρά, juxta, and ἀγών, *certamen*. An exact idea or likeness of a th able to contest with the original.—H.

432–36. *Astracan*: A large city near the mouth of the Volga. *So* A title of the King of Persia. He is styled *Bactrian*, from one of his ri est provinces, lying near the Caspian Sea. *Aladule*: The greater Arme *Tauris*: A city in Persia, now called Ecbatana. *Casbeen*: One of the lar cities of Persia, in Parthia, towards the Caspian Sea. In this city, after loss of Tauris, the Persian monarchs made their residence.

434. *Crescent*. The Turkish standard bears the figure of the new m which terminates in points, or *horns*. The new moon is *crescent*, or grow it enlarges its figure. The phrase, "horns of Turkish crescent," is equiv to Turkish standard, and this may figuratively stand for Turkish power.

Many a dark league, reduced in careful watch
Round their metropolis, and now expecting
Each hour their great advent'rer from the search
Of foreign worlds; he through the midst, unmark'd,
In show plebeian Angel militant
Of lowest order, pass'd; and from the door
Of that Plutonian hall, invisible,
Ascended his high throne, which under state
Of richest texture spread, at th' upper end
Was placed in regal lustre. Down a while
He sat, and round about him saw, unseen.
At last, as from a cloud, his fulgent head
And shape star-bright appear'd, or brighter, clad
With what permissive glory since his fall
Was left him, or false glitter. All amazed
At that so sudden blaze, the Stygian throng
Bent their aspéct, and whom they wish'd beheld,
Their mighty chief return'd. Loud was th' acclaim:
Forth rush'd in haste the great consulting peers,
Raised from their dark divan, and with like joy
Congratulant approach'd him, who with hand
Silence, and with these words attention, won:
  Thrones, Dominations, Princedoms, Virtues, Pow'rs,
For in possession such, not only of right,
I call ye, and declare ye now, return'd

445–47. *Ascended his high throne, &c.*: His first appearance in the assembly of fallen angels is worked up with circumstances which give a delightful surprise to the reader; but there is no incident in the whole poem which does this more than the transformation of the whole audience, that follows the account their leader gives them of his expedition. The gradual change of Satan himself is described after Ovid's manner, and may vie with any of those celebrated transformations which are looked upon as the most beautiful parts in that poet's works.—A. *State*: Canopy, elegant covering.

454. *Bent their aspect*: Directed their look.

457. *Raised from their dark divan*: The devils are frequently described by metaphors taken from the Turks. Satan is called *the Sultan* (I. 348), as here the council is styled the *divan*. The said council is said to *sit in secret conclave* (I. 795), the Devil, the Turk, and the Pope being commonly thought to be nearly related, and often joined together.—N.

Successful beyond hope, to lead ye forth
Triumphant out of this infernal pit
Abominable, accursed, the house of woe,
And dungeon of our tyrant. Now possess,
As Lords, a spacious world, to our native Heav'n
Little inferior, by my adventure hard
With peril great achieved. Long were to tell
What I have done, what suffer'd, with what pain
Voyaged th' unreal, vast, unbounded deep
Of horrible confusion, over which
By Sin and Death a broad way now is paved
To expedite your glorious march; but I
Toil'd out my uncouth passage, forced to ride
Th' untractable abyss, plunged in the womb
Of unoriginal Night and Chaos wild,
That jealous of their secrets fiercely opposed
My journey strange, with clamorous uproar
Protesting Fate supreme; thence how I found
The new-created world, which fame in Heav'n
Long had foretold, a fabric wonderful,
Of absolute perfection, therein Man
Placed in a Paradise, by our exile
Made happy. Him by fraud I have seduced
From his Creator, and the more to increase
Your wonder, with an apple! He thereat
Offended (worth your laughter) hath given up

475. *Uncouth:* Strange, unknown, unusual.

477. *Unoriginal:* Unoriginated, ungenerated.

480. *Protesting Fate supreme:* Calling upon Fate as a witness against proceedings. This does not perfectly agree with the account in Boc 1007–9. But Satan is here extolling his own performances, and perha author did not intend that the father of lies should keep strictly to trut

484. *Exile:* Accent on the last syllable.

487 *With an apple:* The fall of man, and this incident connected have long been the profane jest of infidelity, as, according to this they were previously of Satan and his wicked associates. But the crime and as a source of universal wretchedness, is too serious to ad propriety, of any such treatment.

Both his beloved Man and all his world,
To Sin and Death a prey, and so to us,
Without our hazard, labour, or alarm,
To range in, and to dwell, and over Man
To rule, as over all he should have ruled.
True is, me also he hath judged, or rather
Me not, but the brute Serpent, in whose shape
Man I deceived. That which to me belongs
Is enmity, which he will put between
Me and mankind: I am to bruise his heel;
His seed (when is not set) shall bruise my head.
A world who would not purchase with a bruise,
Or much more grievous pain? Ye have th' account
Of my performance: What remains, ye Gods,
But up and enter now into full bliss?
  So having said, a while he stood, expecting
Their universal shout and high applause
To fill his ear; when, contrary, he hears
On all sides, from innumerable tongues
A dismal universal hiss, the sound
Of public scorn. He wonder'd, but not long
Had leisure, wond'ring at himself now more:
His visage drawn he felt to sharp and spare,
His arms clung to his ribs, his legs intwining
Each other, till supplanted down he fell

494. *True is:* True (it) is.

496. *That which to me belongs, &c.:* The sentence referred partly to Satan, and partly to the serpent, his instrument, as explained fully in the Introductory Remarks of Book IX. and in note Book X. 175.

499. *When:* (The time) when.

513. *Till supplanted, &c.:* We may observe here a singular beauty and elegance in Milton's language; and that is in using words in their strict and literal sense which are commonly applied to (used with) a metaphorical meaning, whereby he gives a peculiar force to his expressions, and the literal meaning appears more new and striking than the metaphor itself. We have an instance of this in the word *supplanted*, which is derived from the Latin *supplanto*, to trip up one's heels, or overthrow (a planta pedis subtus emota), and there is an abundance of other examples in several parts of this work.—N.

A monstrous serpent on his belly prone.
Reluctant, but in vain; a greater Pow'r
Now ruled him, punish'd in the shape he sinn'd,
According to his doom. He would have spoke,
But hiss for hiss return'd with forked tongue
To forked tongue; for now were all transform'd
Alike; to serpents all as accessories
To his bold riot. Dreadful was the din
Of hissing through the hall, thick swarming now
With complicated monsters, head and tail,
Scorpion, and Asp, and Amphisbæna dire,
Cerastes horn'd, Hydrus, and Elops drear,
And Dipsas (not so thick swarm'd once the soil
Bedropt with blood of Gorgon, or the isle
Ophiusa); but still greatest he the midst,

514. *A monstrous serpent, &c.:* Our author, in describing Satan's transformation into a serpent, had, no doubt, in mind the transformation of Cadmus (Ovid Met. book iv.), to which he had alluded before in Book IX. 505: but there is something far more astonishing in Milton than in Ovid; for there only Cadmus and his wife are changed into serpents, but here myriads of angels are transformed all together.—N.

519–20. The moral lessons which this transformation of the fallen angels convey are good: a rebuke to pride, impiety, and falsehood; the certainty of retribution according to Divine threatenings; the entire subjection of Satan to God's control; the degradation resulting from rebellion against the government of Jehovah.

524. *Amphisbæna:* A species of serpent that moves with either end foremost, as the name indicates, from ἀμφί and βαίνω.

525. *Cerastes:* A serpent that possesses horns, named from κέρας, a horn. *Hydrus:* water-serpent, from ὕδωρ, water—a serpent that approaches without giving notice, by hissing, to avoid him. *Drear:* Direful, sad.

526. *Dipsas:* A poisonous serpent whose bite produces severe thirst, Deut. viii. The name is from διψάω, thirst.

527. The fable of Medusa, one of the Gorgons, is here referred to. Her locks of hair were converted into snakes. She was slain by Perseus, who cut off her head; and the blood that flowed from it produced the serpents of Africa, Perseus having, on his return, winged his way over that country.

528. *Ophiusa:* A name given to many places on account of being greatly infested by serpents; amongst others, to the islands of Tenos and of Rhodes.

Now Dragon grown, larger than whom the sun
Engender'd in the Pythian vale on slime,
Huge Python, and his pow'r no less he seem'd
Above the rest still to retain. They all
Him follow'd, issuing forth to th' open field,
Where all yet left of that revolted rout
Heav'n-fall'n, in station stood or just array,
Sublime with expectation when to see
In triumph issuing forth their glorious chief:
They saw, but other sight instead, a crowd
Of ugly serpents. Horror on them fell,
And horrid sympathy; for what they saw,
They felt themselves now changing. Down their arms,
Down fell both spear and shield, down they as fast,
And the dire hiss renew'd, and the dire form
Catch'd by contagion, like in punishment,
As in their crime. Thus was th' applause they meant
Turn'd to exploding hiss; triumph to shame,
Cast on themselves from their own mouths. There stood
A grove hard by, sprung up with this their change,
His will who reigns above, to aggravate
Their penance, laden with fair fruit, like that
Which grew in Paradise, the bait of Eve
Used by the Tempter. On that prospect strange
Their earnest eyes they fix'd, imagining
For one forbidden tree a multitude
Now risen, to work them further woe or shame;
Yet parch'd with scalding thirst and hunger fierce,
Though to delude them sent, could not abstain,

The above catalogue of species of serpents seems to have been taken fro Lucan's Pharsalia, book ix. 696.

529. *Dragon:* This name is applied to the Devil, who is also called the Old Serpent in Rev. xx. 2. Lucan had described the *dragon* as the greatest and most terrible of the Lybian serpents.

531. *Huge Python:* A famous serpent, in the vicinity of Delphi in Greece, fabled to have sprung from the mud which remained upon the earth after the deluge of Deucalion. *Pythian vale:* Vale near Delphi. See note on 578–79. Ovid's Met. i. 438.

But on they rolled in heaps, and up the trees
Climbing, sat thicker than the snaky locks
That curl'd Megæra. Greedily they pluck'd
The fruitage, fair to sight, like that which grew
Near that bituminous lake where Sodom flamed;
This more delusive, not the touch, but taste
Deceived: they fondly thinking to allay
Their appetite with gust, instead of fruit
Chew'd bitter ashes; which th' offended taste
With spatt'ring noise rejected. Oft they assay'd,
Hunger and thirst constraining, drugg'd as oft
With hatefullest disrelish, writhed their jaws
With soot and cinders fill'd; so oft they fell
Into the same illusion, not as Man
Whom they triumph'd once lapsed. Thus were they plagued,
And worn with famine long, and ceaseless hiss,

560. *Megæra:* One of the Furies, whose hair, like Medusa's, consisted of serpents.

562. *Bituminous lake, &c.:* The lake Asphaltites (or Dead Sea), near which Sodom and Gomorrha were situated. Josephus affirms that the shapes and fashions of them and those other cities called *the cities of the plain*, were to be seen in his days, and trees laden with fair fruit (styled *the apples of Sodom*) rising out of the ashes, which at the first touch dissolved into ashes and smoke. Wars of the Jews, book iv. c. 8. But this fair fruitage was more deceitful and disappointing than Sodom's cheating apples, which only deceived the touch, by dissolving into ashes; but this endured the handling, the more to vex and disappoint their taste, by filling the mouths of the damned with grating cinders and bitter ashes, instead of allaying their scorching thirst provoking and inflaming it: so handsomely has our author improved (enhanced) their punishment.—H.

565. *Gust:* Relish.

568. *Drugg'd:* This is a metaphor taken from the general nauseousness of drugs, when they are taken by way of medicine.—P. Tormented with the taste usually found in drugs.—R.

572. *Whom they triumph'd once lapsed:* That is, whom they triumphed (over) once fell.

573. *Long and ceaseless hiss:* (With) long, &c.

574. *Permitted:* Being permitted. This idea Warburton supposes to have been taken from the old romances, of which Milton was a great reader; or from Ariosto, can. xliii. st. 98, which comes nearer to it than any other word

Till their lost shape, permitted, they resumed;
Yearly enjoin'd, some say, to undergo
This annual humbling certain number'd days,
To dash their pride, and joy for Man seduced.
However, some tradition they dispersed
Among the Heathen of their purchase got,
And fabled how the Serpent, whom they call'd
Ophion with Eurynome, the wide
Encroaching Eve perhaps, had first the rule
Of high Olympus, thence by Saturn driv'n
And Ops, ere yet Dictæan Jove was born.
Mean while, in Paradise the hellish pair
Too soon arrived, Sin there in Pow'r before,

578–79. It deserves remark, says Kitto, that in most of the accounts of the dragon, or serpent, whom the heathen regarded as the source of evil, he is called Typhon, or Python, a word which signifies "to over-persuade, to deceive." Now, this very name Pitho or Python, designates the great deceiver of mankind. When the damsel at Philippi is said to have been possessed by "a spirit of divination," it is called, in the original, "a spirit of Python,' manifestly showing that the pagan Python was, and could be, no other than "that Old Serpent, called the Devil and Satan, which deceiveth the whole world" (Rev. xii. 9).

580–84. Our author is endeavouring to show that there was some tradition among the heathen of the great power that Satan had obtained over mankind; and this he proves by what is related of *Ophion with Eurynome*. *Ophion with Eurynome*, he says, *had first the rule of high Olympus*, and were *driven thence by Saturn and Ops*, or Rhea, *ere yet* their son, *Dictæan Jove*, *was born*, so called from Dicte, a mountain of Crete, where he was educated. Milton seems to have taken this story from Apollonius Rhodius.

Now *Ophion*, according to the Greek etymology, signifies *a serpent*, and therefore Milton conceives that by *Ophion* the *Old Serpent* might be intended, *the serpent whom they called Ophion*; and *Eurynome*, signifying *wide-ruling*, he says, but says doubtfully, that she might be *the wide-encroaching Eve perhaps*. This epithet is applied to Eve, to show the similitude between her and *Eurynome*, and why he takes the one for the other; and therefore, in allusion to the name of *Eurynome*, he styles Eve the *wide-encroaching*, as extending her rule and dominion further than she should over her husband, and affecting godhead.—N.

586. *Sin in power:* That is, *sin potential*. Sin at first existed in possibility, not in act. *Actual once:* It became actual, though not "in body," when Adam violated God's prohibition. It came *in body* upon the arrival of this

Once actual, now in body, and to dwell
Habitual habitant; behind her Death
Close following, pace for pace, not mounted yet
On his pale horse: to whom Sin thus began:
  Second of Satan sprung, all-conquering Death,
What think'st thou of our empire now, tho' earn'd
With travel difficult? Not better far
Than still at Hell's dark threshold to have sat watch,
Unnamed, undreaded, and thyself half starved?
  Whom thus the Sin-born monster answer'd soon:
To me, who with eternal famine pine,
Alike is Hell, or Paradise, or Heav'n;
There best, where most with ravin I may meet;
Which here, tho' plenteous, all too little seems
To stuff this maw, this vast unhide-bound corpse.
  To whom the incestuous mother thus reply'd:
Thou therefore on these herbs, and fruits, and flow'rs,
Feed first, on each beast next, and fish, and fowl,
No homely morsels; and whatever thing
The scythe of Time mows down, devour unspared;

imaginary personage, which, however, emblematically denotes the propensities to sin that existed in the bodies and souls of men after the apostacy; as the shadowy representation of Death, next spoken of, images to us the actual or real death to which every human body, from its connection with sin, is inevitably subjected.

588–90. *Behind her Death, &c.:* See Rev. vi. 8.

Milton has given a fine turn to this poetical thought, by saying that Death had not mounted yet on his pale horse; for, though he was to have a long and all-conquering power, he had not yet begun, neither was he for some time to put it into execution.—GREENWOOD.

593. *Not better, &c.:* Is it not better? &c.

599. *Ravin:* Prey.

601. *Corpse:* A contemptuous term, signifying, in this place, *body*. *Unhide-bound:* Not hide-bound; not filled, but lank.

606. *Scythe of Time:* An allusion, perhaps, to the pagan god Saturn, called by the Greeks *Chronos*, Time. He was accordingly represented as devouring his own children, and casting them up again, as Time devours and consumes all things which it has produced, which at length revive again, and are, as it were, renewed: or else days, months, and years are the children of Time,

Till I in Man, residing through the race,
His thoughts, his looks, words, actions, all infect,
And season him thy last and sweetest prey.
This said, they both betook them sev'ral ways,
Both to destroy or unimmortal make
All kinds, and for destruction to mature
Sooner or later; which th' Almighty seeing,
From his transcendent seat the Saints among,
To those bright Orders utter'd thus his voice:
See with what heat these dogs of Hell advance
To waste and havoc yonder world, which I
So fair and good created, and had still
Kept in that state, had not the folly of Man
Let in these wasteful furies, who impute
Folly to me! So doth the Prince of Hell
And his adherents, that with so much ease
I suffer them to enter and possess
A place so heav'nly, and conniving seem
To gratify my scornful enemies,
That laugh as if, transported with some fit
Of passion, I to them had quitted all,
At random yielded up to their misrule,

which he constantly devours and produces anew. He was generally represented as an old man bent through age and infirmity, holding a scythe in his right hand, with a serpent. which bites its own tail, in the left; which is an emblem of Time, and of the revolution of the year. In his left hand he holds a child, which he is raising up, as if with the design of devouring it. See Anthon's Dict.

611. *Unimmortal:* Mortal; implying that these things would have been immortal had not sin entered the world.

616. *These dogs of Hell, &c.:* Upon the arrival of Sin and Death into the works of the creation, the Almighty is again introduced as speaking to his angels that surrounded him.—A.

Newton thinks some of the expressions in this speech too coarse and low to accord either with the dignity of an epic poem, or with the majesty of the Divine Speaker; yet they are not altogether without vindication, on the ground that similar expressions are attributed to the same speaker in the sacred writings; and besides, it has been remarked that Homer often puts such language into the mouths of his gods and heroes.

And save the just that I call'd and drew them thither,
My Hell-hounds, to lick up the draff and filth
Which Man's polluting sin with taint hath shed
On what was pure, till cramm'd and gorged, nigh burst
With sucked and glutted offal, at one sling
Of thy victorious arm, well-pleasing Son,
Both Sin, and Death, and yawning Grave, at last,
Thro' Chaos hurl'd, obstruct the mouth of Hell
For ever, and seal up his ravenous jaws.
Then Heav'n and Earth renew'd, shall be made pure
To sanctity, that shall receive no stain:
Till then, the curse pronounced on both precedes.
He ended, and the heav'nly audience loud
Sung Hallelujah, as the sound of seas,
Through multitude that sung: Just are thy ways,
Righteous are thy decrees on all thy works;
Who can extenuate thee? Next, to the Son,
Destined Restorer of mankind, by whom
New Heav'n and Earth shall to the ages rise,

630. *Draff* Waste matter.

635. *Death and yawning Grave, &c.:* Death and the Grave, meaning t same, is a *pleonasm*, an abounding fulness of expression, which, adding fo and energy, and calling forth the attention, is a beauty common in the b writers. But not for that reason only has Milton used it; the Scripture l thus joined Death and the Grave, Hos. xiii. 14: 1 Cor. xv. 55: Rev. xx. where the word rendered "Hell" signifies also the Grave.—R.

640. *On both precedes:* That is, on *Heaven and Earth* (638), by wh terms are meant the Earth and its atmosphere (647; Book II. 1004), wh the sin of man had polluted, and which were to be renewed and devoted *sanctity*. Till sin and Death should be overcome by Messiah (634–37), curse pronounced upon them *proceeds* (as Dr. Bentley alters the readir With the common reading, *precedes*, Mr. Richardson explains the passag meaning, that the curse pronounced shall go before those ravagers, Sin Death, and shall direct and lead them on.

642. *Sound of seas, &c.:* Rev. xiv. i. 2.

643. Rev. xv. 3, 4: xvi. 7: xix. 6.

645. *Extenuate thee:* Lessen thee in honour.

647. *To the ages rise:* To *ages of endless date*, XII. 549. *Rise* from the s of conflagration (*rais'd from the conflagrant mass*, XII. 547, and *springing the ashes*, III. 334).

Or down from Heav'n descend. Such was their song,
While the Creator, calling forth by name
His mighty Angels, gave them several charge,
As sorted best with present things. The sun
Had first his precept so to move, so shine,
As might affect the earth with cold and heat
Scarce tolerable; and from the north to call
Decrepit winter; from the south to bring
Solstitial summer's heat. To the blank moon
Her office they prescribed; to th' other five
Their planetary motions and aspects

Or down, &c.: This accords with John's description of the New Jerusalem coming down from God out of Heaven, Rev. xxi. 2.

650–714. *Several charge, &c.:* Here notice the command which the angels received to produce the several changes in nature, and mar the beauty of creation. They are represented as infecting the stars and planets with malignant influences, weakening the light of the sun, bringing down the winter into the milder regions of nature, planting winds and storms in several quarters of the sky, storing the clouds with thunder, and, in short, perverting the whole frame of the universe to the condition of its criminal inhabitants. A noble incident is embraced in those lines of this passage, in which we see the angels heaving up the earth and placing it in a different posture towards the sun from what it had before the fall of man: it is conceived with that sublime imagination which was so peculiar to this great author.—A.

655. *From the south, &c.:* This quarter was represented by the ancient poets as the region of heat. *Solstitial:* Such as exists at the time of the summer *solstice*, about the 22d of June.

656. *Blank:* Pale, white, from the French word *blanc*.

658. *Aspects:* The relative situations of the planets with respect to each other, determined by the angle formed by the rays of light proceeding from any two planets and meeting at the eye. There are five aspects; *sextile*, when the planets thus viewed are 60° apart, or the *sixth* part of the Zodiac; *square*, *quadrate* or *quartile*, when their angular distance is 90°, or *fourth* part of the Zodiac; *trine*, when a *third* part, or 120°; *opposite*, or *in opposition*, when occupying an opposite position in the Zodiac, or 180° apart; *conjunction*, when seen in the same part of the heavens. To this last aspect Milton refers in the expression, *join in synod* (661). *Fixed:* That is, the stars, in distinction from the planets, which, unlike the former, move in relation to each other.

The aspects above described, for ages were groundlessly supposed to exert upon individuals and nations a controlling influence, favourable or disastrous; and it was the object of astrology, from these aspects, to attempt to predict the fortunes of men. See Brande, Art. Astrology.

In sextile, square, and trine, and opposite
Of noxious efficacy, and when to join
In synod unbenign; and taught the fix'd
Their influence malignant when to show'r,
Which of them rising with the sun, or falling,
Should prove tempestuous; to the winds they set
Their corners, when with bluster to confound
Sea, air, and shore, the thunder when to roll
With terror through the dark aereal hall.
Some say, he bid his Angels turn askance
The poles of earth twice ten degrees and more
From the sun's axle; they with labour push'd

660. *Of noxious efficacy, &c.:* If an unnecessary ostentation of learning be, as Mr. Addison observes, one of our author's faults, it certainly must be an aggravation of it when he not only introduces, but countenances, such enthusiastic, unphilosophical notions as this jargon of the astrologers is made up of.—THYER.

665. *Their corners, &c.:* Their individual, or separate places. *When:* We must prefix "and taught them," as in 660–61. *The thunder, &c.:* That is, when to roll the thunder. *Dark aerial hall:* The sky darkened by the clouds whence the thunder proceeds.

668. *Bid his Angels, &c.:* It was *eternal spring* (IV. 268) before the fall; and he is now accounting for the change of seasons after the fall, and mentions the two famous hypotheses. *Some say* it was occasioned by altering the position of the Earth, by turning the poles of the Earth above 20 degrees aside from the Sun's axle, *he bid his angels turn, &c.* (668–70), and the poles of the Earth are about twenty-three and a half degrees distant from those of the ecliptic.

670. *They with labour pushed oblique the centric globe* (the Earth); It was erect before, but is *oblique* now. *Centric:* As being the centre of the world according to the Ptolemaic system, which our author usually follows.

Some say again (671), this change was occasioned by altering the course of the sun; *the sun was bid turn reins from the equinoctial road*, in which he had moved before, *like distant breadth* in both hemispheres, *to Taurus with the seven Atlantic Sisters* (673–74), the constellation Taurus, with the seven stars in his neck; the Pleiades, daughters of Atlas and *the Spartan Twins;* the sign Gemini, Castor and Pollux, twin-brothers, and sons of Tyndarus, king of Sparta, *up to the Tropic Crab*, the tropic of Cancer, the sun's furthest stage northwards. *Thence down amain* (675), Dr. Bentley reads *as much*, as much on one side of the equator as the other; or, if altered, it may be read, *thence down again by Leo and the Virgin*, the sign Virgo and *the Scales*, the constel-

Oblique the centric globe. Some say, the sun
Was bid turn reins from th' equinoctial road
Like distant breadth to Taurus with the seven
Atlantic Sisters, and the Spartan Twins
Up to the Tropic Crab; thence down amain
By Leo, and the Virgin, and the Scales,
As deep as Capricorn, to bring in change
Of seasons to each clime; else had the spring
Perpetual smiled on earth with vernant flow'rs,
Equal in days and nights, except to those
Beyond the polar circles; to them day
Had unbenighted shone, while the low sun,
To recompense his distance, in their sight
Had rounded still th' horizon, and not known
Or east or west, which had forbid the snow
From cold Estotiland, and south as far
Beneath Magellan. At that tasted fruit,
The sun, as from Thyéstean banquet, turn'd

lation Libra, *as deep as Capricorn*, the tropic of Capricorn, which is the sun's furthest progress southwards. This motion of the sun in the ecliptic occasions the variety of seasons, *else had the spring perpetual smiled on earth with vernant flowers* (678–79), if the sun had continued to move in the equator.—N.

672. *Turn reins:* There seems to be an allusion here to the story of Phaeton, who having obtained permission of the sun-god, his father, to guide for a single day the chariot of the sun, grasped the reins, but was unable to keep in their proper course the flame-breathing steeds.

673. *To Taurus:* Dr. Bentley reads, *through Taurus*, which Dr. Newton approves, as answering to *by Leo* (676).

682. *Unbenighted:* Without night to succeed it.

686. *Estotiland:* A region in North America, near Hudson's Bay. *Magellan:* The straits near the southern extremity of South America. *Beneath*, in the sense of *beyond*.

688. *Thystean banquet:* The legend is thus told: Astreus, a king of Mycenæ, had a quarrel with his brother Thyestes, but invited him to a feast in token of reconciliation. At this feast he, however, indulged his revenge by serving up the flesh of two sons of Thyestes whom he had killed, and while Thyestes was eating, he caused the heads and hands of his slaughtered children to be brought in and shown to him. The sun, it is said, at the sight of

His course intended; else how had the world
Inhabited, though sinless, more than now,
Avoided pinching cold and scorching heat?
These changes in the Heav'ns, tho' slow, produced
Like change on sea and land; sideral blast,
Vapour and mist, and exhalation hot,
Corrupt and pestilent: now from the north
Of Norumbega, and the Samoed shore,
Bursting their brazen dungeon, arm'd with ice,
And snow, and hail, and stormy gust, and flaw,
Boreas, and Cæcias, and Argestes loud,
And Thrascias, rend the woods, and seas upturn;
With adverse blast upturns them from the south
Notus and Afer black, with thund'rous clouds
From Serraliona. Thwart of these as fierce
Forth rush the Levant and the Ponent winds,
Eurus and Zephyr, with their lateral noise,
Sirocco and Libecchio. Thus began
Outrage from lifeless things; but Discord, first,
Daughter of Sin, among th' irrational,
Death introduced, through fierce antipathy.
Beast now with beast 'gan war, and fowl with fowl,
And fish with fish; to graze the herb all leaving,

this horrible deed, checked his chariot in the midst of his course. See thou, art. Atreus, and the "Agamemnon" of Æschylus.

693. *Sideral blast:* Pernicious influence of stars. An allusion to astr

696. *Norumbega:* A province of the northern Armenia. *Samoed* . The northeast shore of Asiatic Russia.

699. *Boreas:* North wind. *Cæcias:* E. N. E. *Argestes:* N. W. *cias:* N. N. W., the wind blowing from Thrace.

702. *Notus:* South wind. *Afer:* S. W.

703. *From Serraliona*, or Lion-mountains, near Cape Verd, in Southw Africa—deriving their name from the storms which there roar like *Eurus and Zephyr* (705) . East and West, bearing also the names *Leva Ponent* (rising and setting), the one blowing from where the sun ris other from where he sets. *Sirocco* and *Libecchio* (706): Italian term by seamen of the Mediterranean, for the Southeast and Southwest.

707. *Outrage:* Injury.

711. *To gra[illegible]herb all leaving:* This implies that beasts, fowl, a

Devour'd each other; nor stood much in awe
Of man, but fled him, or with count'nance grim
Glared on him passing. These were from without
The growing miseries, which Adam saw
Already in part, though hid in gloomiest shade,
To sorrow abandon'd, but worse felt within;
And in a troubled sea of passion tost,
Thus to disburden sought with sad complaint:
O miserable of happy! Is this the end
Of this new glorious world, and me so late
The glory of that glory, who now, become
Accursed of blessed, hide me from the face
Of God, whom to behold was then my height
Of happiness? Yet well, if here would end

all grazed before the fall, and immediately after began to devour one another by classes: the fowl preyed upon fowl, fish upon fish, and beast upon beast. Of the fish, Milton says, VIII. 404, that they "graze the sea-weed their pasture."

713. *But fled him*, under the influence of *fear*. They did not stand *in awe*. This would not have induced flight, being a mingled emotion of reverence and affection.

714. *These were from without, &c.*: The transition to Adam here is very easy and natural, and cannot fail of pleasing the reader. We have seen great alterations produced in nature, and it is now time to see how Adam is affected with them, and whether the disorders *within* are not even worse than those *without*.—N.

718. *And in a troubled sea, &c.*: A metaphor taken from a ship in a tempest, unlading, *disburdening*, to preserve itself from sinking by its weight.—R.

720. *Of happy*: From happy, from (being) happy. So (723) *of blessed*, from (being) blessed. According to Webster, the primary meaning of the preposition *of* is *from, out of, proceeding from*.

725. Milton's art is nowhere more shown than in his conducting the parts of our first parents. The representation he gives of them, without falsifying the story, is wonderfully contrived to influence the reader with pity and compassion towards them. Though Adam involves the whole species in misery, his crime proceeds from a weakness which every man is inclined to pardon and commiserate, as it seems rather the frailty of human nature than of the person who offended. Every one is too apt to excuse a fault which he himself might have fallen into. It was the excess of love for Eve that

The misery. I deserved it, and would bear
My own deservings: but this will not serve;
All that I eat or drink, or shall beget,
Is propagated curse.' O voice once heard
Delightfully, 'Increase and multiply;'
Now death to hear! For what can I increase
Or multiply, but curses on my head?
Who, of all ages to succeed, but feeling
The evil on him brought by me, will curse
My head? Ill fare our ancestor impure!
For this we may thank Adam! but his thanks
Shall be the execration! So besides
Mine own that bide upon me, all from me
Shall with a fierce reflux on me redound;
On me, as on their natural centre, light
Heavy, though in their place. O fleeting joys
Of Paradise, dear bought with lasting woes!
Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me, or here place
In this delicious garden? As my will
Concurr'd not to my being, it were but right

ruined Adam and his posterity. I need not add, that the author is j
in this particular by many of the fathers, and the most orthodox wri
A.

720. *Propagated curse:* Meat and drink propagate it by prolongi
and children, by carrying it on beyond me.

739. *Reflux:* A flowing back.

740. *As on their natural centre, &c.:* There is a reference here t
exploded notions in philosophy, which it is not easy, or worth while,
plain. Bishop Newton's explanation is about as unintelligible as th
itself.

743–50. *Did I request Thee, &c:* The sentiments ascribed to Ada
Eve in this Book, are adapted not only to interest the reader in thei
tions, but to excite in him the tenderest feelings of humanity and co
eration. When Adam observes the several changes of nature ta
around him, he appears in a disorder of mind suitable to one who h
felted both his innocence and his happiness—he is filled with hor
morse, and despair—in the anguish of his heart he expostulates w
Creator for having given him an unasked existence.—A.

And equal to reduce me to my dust;
Desirous to resign and render back
All I received, unable to perform
Thy terms too hard, by which I was to hold
The good I sought not. To the loss of that,
Sufficient penalty, why hast thou added
The sense of endless woes? Inexplicable
Thy justice seems; yet, to say truth, too late
I thus contest: then should have been refused
Those terms whatever, when they were proposed.
Thou didst accept them. Wilt thou enjoy the good,
Then cavil the conditions? And though God
Made thee without thy leave, what if thy son
Prove disobedient, and reproved, retort,
Wherefore didst thou beget me? I sought it not.
Wouldst thou admit for his contempt of thee
That proud excuse? yet him not thy election,
But natural necessity begot.
God made thee of choice his own, and of his own
To serve him: thy reward was of his grace;
Thy punishment then, justly, is at his will.
Be it so, for I submit: his doom is fair,
That dust I am, and shall to dust return.
O welcome hour whenever! Why delays
His hand to execute what his decree

758. *Thou didst, &c.:* The change of persons, sometimes speaking of himself in the first, and sometimes to himself in the second, is very remarkable in this speech, as well as the change of passions. In like manner he speaks sometimes of God and sometimes to God.—N.

783. *All I:* All of me. See, 792. A similar expression is used by Horace in Book iii. Od. 30: 6:

"Non omnis moriar; multaque pars mei
Vitabit libitinam."

771–782. *Why delays, &c.:* Adam here recovers from his presumption, owns his doom to be just, and begs that the death which is threatened him may be inflicted on him. The whole speech is full of emotion, and varied with all those sentiments which we may suppose natural to a mind so broken and disturbed. The generous concern which our first father shows in it for his posterity is suited to affect the reader, 723–735, 817–825.—A.

For I in this day? Why do I overlive?
Why am I mock'd with death, and lengthen'd out
To deathless pain? How gladly would I meet
Mortality, my sentence, and be earth
Insensible! How glad would lay me down,
As in my mother's lap! There I should rest,
And sleep secure; his dreadful voice no more
Would thunder in my ears! No fear of worse
To me and to my offspring would torment me
With cruel expectation! Yet one doubt
Pursues me still, lest all I cannot die;
Lest that pure breath of life, the spirit of Man
Which God inspired, cannot together perish
With this corporeal clod! then in the grave,
Or in some other dismal place, who knows
But I shall die a living death! O thought
Horrid, if true! Yet why? It was but breath
Of life that sinn'd. What dies but what had life
And sin? The body, properly, hath neither.
All of me then shall die. Let this appease
The doubt, since human reach no further knows;
For though the Lord of all be infinite,
Is his wrath also? Be it, Man is not so,
But mortal doom'd. How can he exercise
Wrath without end on Man whom death must end?
Can he make deathless death? That were to make
Strange contradiction, which to God himself
Impossible is held; as argument
Of weakness, not of pow'r. Will he draw out,
For anger's sake, finite to infinite,

784. *Breath of life:* Gen. ii. 7.

792. *All of me then shall die:* It is here taken for granted that the body i mortal. This follows from the sentence, 769–70.

800. *Argument:* Proof.

802. *Finite to infinite, &c.:* Adam had argued (794) that although the Lor of all is infinite, and although his wrath should be so too, yet man is not in finite in duration, having been doomed to death (796); and hence, as deat terminates man's existence, it must terminate also the punishment inflicte

In punish'd Man, to satisfy his rigour,
Satisfy'd never? That were to extend
His sentence beyond dust and Nature's law,
By which all causes else, according still
To the reception of their matter, act,
Not to th' extent of their own sphere. But say
That death be not one stroke, as I supposed,
Bereaving sense, but endless misery
From this day onward, which I feel begun
Both in me and without me, and so last
To perpetuity! Ah me! that fear
Comes thund'ring back with dreadful revolution
On my defenceless head! Both Death and I
Am found eternal, and incorporate both!

He argues, further, that a *deathless death* is an absurdity, a *contradiction* in terms. But will he, *for anger's sake*, give to the finite being of punished man, infinity? Will he, for the sake of satisfying his extreme rigour, give to man a capacity which does not belong to him—a capacity like his own? That would be a transcending of the sentence passed upon man, "Dust thou art, and unto *dust* shall thou return." It would also transcend a *law of nature, by which all causes, act, &c.* (806–8)—that is, by which all efficient causes act according to the capacity of the recipient, (*reception of their matter*), and *not to the extent of their own sphere* or capacity.

This must have been Milton's meaning, if, as Newton supposes, he alludes to the following scholastic axiom: "Omne efficiens agit secundum vires recipientis, non suas." The school divinity of the middle ages, was much studied and admired by some in Milton's day, and hence the acquaintance with it he himself discovers; yet, in our day, the greater part of it is held of small account.

810. *Bereaving sense:* Taking away sensibility, and rendering incapable of feeling, and, of course, of pain.

814. *Comes thundering, &c.:* The thought is as fine as it is natural. The sinner may invent ever so many arguments in favour of the annihilation and utter extinction of the soul; but, after all his subterfuges and evasions, the fear of a future state, and the dread of everlasting punishment, will still pursue him. He may put it off for a time, but it will return *with dreadful revolution;* and let him affect what serenity and gaiety he pleases, will, notwithstanding, in the midst of it all, *come thundering back on his defenceless head.*—N.

816. *And incorporate both:* Lodged both together in one mortal body. Rom. vii. 24, "Who shall deliver me from *the body of this death.*"—H.

Nor I on my part single: in me all
Posterity stands cursed! Fair Patrimony
That I must leave ye, Sons! O were I able
To waste it all myself, and leave ye none!
So disinherited, how could ye bless
Me, now your curse! Ah, why should all mankind
For one man's fault thus guiltless be condemn'd,
If guiltless? But from me what can proceed
But all corrupt, both mind and will depraved;
Not to do only, but to will the same
With me! How can they then acquitted stand
In sight of God? Him, after all disputes,
Forced, I absolve. All my evasions vain,
And reasonings, tho' through mazes, lead me still
But to my own conviction. First and last
On me, me only, as the source and spring
Of all corruption, all the blame lights due;
So might the wrath. Fond wish! could thou support
That burden, heavier than the earth to bear,
Than all the world much heavier, though divided
With that bad Woman? Thus, what thou desirest
And what thou fear'st, alike destroys all hope
Of refuge, and concludes thee miserable
Beyond all past example and future:

834. *So might the wrath:* A wish is here expressed, as in III. 34, "*So* were I equalled with them in renown."

835–36. *Heavier, &c.:* This word is elegantly arranged in these two lines, "*Heavier* than the earth," "than all the world *much heavier*," presenting a contrast, and a fine climax. The *burden* is not only heavier than the *earth*, but heavier than *all the world*—the universe around it; not only heavier but *much heavier*.

840. *Beyond all past example and future:* The accent is upon the second syllable of future, as in the Latin. As Adam is here speaking in great agony of mind, he aggravates his own misery, and concludes it to be greater and worse than that of the fallen angels, or all future men, as having in himself alone the source of misery for all his posterity; whereas both angels and men had only their own to bear. Satan was like him only as being the ringleader; and this added very much to his remorse, as we read in I. 602. —N.

To Satan only like, both crime and doom.
O Conscience! into what abyss of fears
And horrors hast thou driven me! out of which
I find no way! from deep to deeper plunged!
  Thus Adam to himself lamented loud
Through the still night, not now, as ere Man fell,
Wholesome, and cool, and mild, but with black air
Accompany'd, with damps and dreadful gloom,
Which to his evil conscience represented
All things with double terror. On the ground
Outstretch'd he lay, on the cold ground, and oft
Cursed his creation; Death as oft accused
Of tardy execution, since denounced
The day of his offence. Why comes not Death,
Said he, with one thrice-acceptable stroke,
To end me! Shall Truth fail to keep her word!
Justice divine not hasten to be just?
But Death comes not at call; Justice divine
Mends not her slowest pace for pray'rs or cries.
O woods, O fountains, hillocs, dales, and bow'rs!
With other echo late I taught your shades
To answer, and resound far other other song!
  Whom thus afflicted, when sad Eve beheld,
Desolate where she sat, approaching nigh,

841. *Crime:* As to crime.

846. *The still night:* Newton assigns various reasons for the opinion, that this was some other night than that immediately after the fall.

850. *On the ground:* Who can behold the father of mankind extended upon the earth, uttering his midnight complaints, bewailing his existence, and wishing for death, without sympathizing with him in his distress?—A.

861. *With other echo:* Alluding to a part of Adam's morning hymn, V. 202–5.

863. *When sad Eve, &c.:* The part of Eve in this Book is no less passionate, and apt to sway the reader in her favour. She is represented with great tenderness as approaching Adam, but is spurned from him with a spirit of upbraiding and indignation, conformable to the nature of man, whose passions had now gained the dominion over him.—A.

Soft words to his fierce passion she assay'd:
But her with stern regard he thus repell'd:
Out of my sight, thou Serpent! that name best
Befits thee with him leagued, thyself as false
And hateful! nothing wants, but that thy shape
Like his, and colour serpentine, may shew
Thy inward fraud, to warn all creatures from thee
Henceforth, lest that too heav'nly form, pretended
To hellish falsehood, snare them. But for thee
I had persisted happy, had not thy pride
And wand'ring vanity, when least was safe,
Rejected my forewarning, and disdain'd
Not to be trusted; longing to be seen
Though by the Devil himself, him overweening
To o'er-reach; but with the Serpent meeting
Fool'd and beguiled; by him thou, I by thee,
To trust thee from my side; imagined wise,
Constant, mature, proof against all assaults;
And understood not all was but a show
Rather than solid virtue; all but a rib
Crooked by nature, bent, as now appears,
More to the part sinister, from me drawn;
Well if thrown out, as supernumerary
To my just number found. O! why did God,

872. *Pretended to hellish falsehood:* A Latin idiom, the literal sense of which is, *held before*, or *in front of, hellish falsehood*, as a covering.

876. *Not*, modifies *to be trusted*.

878. *Overweening, &c.:* Conceitedly thinking.

880. The meaning is: Thou by him wast fooled and beguiled; I was fooled and beguiled by thee, to trust thee from my side, accounted to be wise, constant, &c., and I understood not, &c.

886. *Sinister:* Left, wrong. Adam contemptuously refers to the crooked rib out of which Eve was formed, and asserts that she, in her moral conduct, had become more crooked, *more bent to the sinister part*, to the wrong course, than the *rib* was *crooked* in its shape, which had been *drawn* from him.

888. *To my just number found:* Namely twenty-four, twelve on each side. Some writers have been of opinion that Adam had thirteen ribs on the *left* side, and that out of the thirteenth rib God formed Eve; and it is to this

Creator wise, that peopled highest Heav'n
With Spirits masculine, create at last
This novelty on earth, this fair defect
Of nature, and not fill the world at once
With Men, as Angels, without feminine,
Or find some other way to generate
Mankind? This mischief had not then befall'n,
And more that shall befall; innumerable
Disturbances on earth, through female snares,
And straight conjunction with this sex: for either
He never shall find out fit mate, but such
As some misfortune brings him, or mistake;
Or whom he wishes most shall seldom gain,
Through her perverseness, but shall see her gain'd
By a far worse; or if she love, withheld
By parents; or his happiest choice too late
Shall meet, already link'd and wedlock-bound
To a fell adversary, his hate or shame:
Which infinite calamity shall cause
To human life, and household-peace confound.
He added not, and from her turn'd. But Eve,

opinion that Milton here alludes, and makes Adam say, It was *well* if this rib was *thrown out, as supernumerary to his just number*.—N.

O why did God, &c.: This thought was originally that of Euripides, who makes Hippolytus in like manner expostulate with Jupiter for not creating man without woman.—Hippol. 616.

And Jason is made to talk in the same strain in the Medea, 573. And such sentiments as these procured Euripides the name of the woman-hater. Nor are similar examples wanting in old English authors that Milton may have read: in Thomas Brown's *Religio Medici*, sec. 9. and in Shakspeare's Cymbeline, act 2, and Midsummer Night's Dream, act 1.—N.

898. *Straight*: Intimate. *For either, &c.*: I have often thought it was a great pity that Adam's speech had not ended where these lines begin; as he could not very naturally be supposed at that time to foresee so very circumstantially the inconveniences which he describes.—THYER.

909–46. *He added not, &c.*: The following passage, wherein Eve is described as renewing her addresses to Adam, and the whole speech that follows it, are exquisitely moving and pathetic. Adam's reconcilement to her is worked up in the same spirit of tenderness.—A.

Not so repulsed, with tears that ceased not flowing,
And tresses all disorder'd, at his feet
Fell humble, and embracing them, besought
His peace; and thus proceeded in her plaint:
  Forsake me not thus, Adam! Witness, Heav'n,
What love sincere, and rev'rence in my heart
I bear thee, and unweeting have offended,
Unhappily deceived! Thy suppliant,
I beg, and clasp thy knees. Bereave me not,
Whereon I live, thy gentle looks, thy aid,
Thy counsel in this uttermost distress,
My only strength and stay. Forlorn of thee,
Whither shall I betake me? where subsist?
While yet we live, scarce one short hour perhaps,
Between us two let there be peace; both joining,
As join'd in injuries, one enmity
Against a foe by doom express assign'd us,
That cruel Serpent. On me exercise not
Thy hatred for this misery befall'n,
On me already lost, me than thyself
More miserable. Both have sinn'd; but thou
Against God only; I against God and thee;
And to the place of judgment will return,
There with my cries importune Heav'n, that all
The sentence, from thy head removed, may light
On me, sole cause to thee of all this woe;
Me, me only, just object of his ire!

916. *Unweeting*: Ignorant.

921. *Forlorn*: Forsaken.

926. *By doom express, &c.*: Gen. iii. 15, "I will put enmity," &c. In this part of the poem Newton traces a close resemblance to some passages from the "Adamus Exsul" of Grotius, a Latin poem; but, as usual, they have undergone a high degree of improvement under the operations of Milton's genius.

936–946. *Me, me only*: The repetition of the pronoun imparts great pathos.

The scene here described may have been drawn from the counterpart of it, a real one, in which himself and wife were the actors. His choice of

She ended weeping; and her lowly plight,
Immoveable till peace obtain'd from fault
Acknowledged and deplored, in Adam wrought
Commiseration. Soon his heart relented
Tow'rds her, his life so late, and sole delight,
Now at his feet submissive in distress,
Creature so fair his reconcilement seeking,
His counsel, whom she had displeased, his aid;
As one disarm'd, his anger all he lost,
And thus with peaceful words upraised her soon:

Mary Powell, as a wife, was quite hasty, and proved to be adverse to his happiness. Being strongly attached, like all her family, to the royalist party, and accustomed to the affluent hospitality of her father's house, she soon became tired of a studious, recluse, and republican husband. After a month's experience of her new life, she sighed for the gaieties she had left behind, and, by the earnest request of her relatives, obtained permission to pay a short visit to Forest Hill, her father's residence, in Oxfordshire. But when the period fixed for her return arrived, she evinced no disposition to keep her word, but, on the contrary, treated her husband's letter with silence, and sent back his messenger with disdain. [*Edinburgh Encyclopædia.*] The royalist party being now in the ascendant, the Powells were the more inclined, on that account, to break their connection with Milton, and Milton was provoked to form the scheme of repudiating a wife who had deserted him without just grounds. Probably to prepare the way for this act, he wrote several treatises in vindication of divorce, on other grounds besides adultery. He had begun, also, to pay addresses to another lady, with the intention of seeking her hand in marriage. The Powells hearing of this, and having met with disasters and losses in the recent defeat of the royalist cause, were eager to bring about a reconciliation with the poet, who might aid them in their now broken fortunes. Milton's wife repaired to the house of one of his relatives, whom, as she knew, her husband often visited, and awaited his arrival. Great was his surprise to meet her there, and especially for such a purpose. It is said that she threw herself at his feet, confessed, in the most humble manner, her fault, and, with flowing tears, supplicated his forgiveness.

At first he appeared to be unmoved and inexorable; but, at length, the generosity of his temper, and the intercession of some mutual friends, conquered his anger, and a perfect reconciliation took place, with the promise of oblivion of everything which had happened. Her relatives, on political grounds, it is supposed, being of the opposite party from her husband, had, probably, been the principal cause of these domestic troubles, though Milton himself is suspected of a supercilious and haughty demeanour towards his wife previous to this

Unwary and too desirous, as before,
So now of what thou know'st not, who desir'st
The punishment all on thyself; alas,
Bear thine own first, ill able to sustain
His full wrath, whose thou feel'st as yet least part,
And my displeasure bear'st so ill. If pray'rs
Could alter high decrees, I to that place
Would speed before thee, and be louder heard,
That on my head all might be visited;
Thy frailty and infirmer sex forgiven,
To me committed, and by me exposed.
But rise, let us no more contend, nor blame
Each other, blamed enough elsewhere, but strive
In offices of love, how we may lighten
Each other's burden, in our share of woe;
Since this day's death denounced, if aught I see,
Will prove no sudden, but a slow-paced evil,
A long day's dying to augment our pain,
And to our seed (O hapless seed!) derived.
To whom thus Eve, recovering heart, reply'd:
Adam, by sad experiment, I know
How little weight my words with thee can find,
Found so erroneous, thence by just event
Found so unfortunate! nevertheless,
Restored by thee, vile as I am, to place
Of new acceptance, hopeful to regain
Thy love, the sole contentment of my heart
Living or dying, from thee I will not hide
What thoughts in my unquiet breast are risen,
Tending to some relief of our extremes,
Or end, though sharp and sad, yet tolerable,
As in our evils, and of easier choice.
If care of our descent perplex us most,
Which must be born to certain woe, devour'd

977. *Or end, &c.*: Or to an end, though sharp and sad, *yet tolerable, as our evils*, considering our ill situation, *and of easier choice.*

979. *Descent*: Descendants.

By Death at last; and miserable it is
To be to others cause of misery,
Our own begotten, and of our loins to bring
Into this cursed world a woeful race,
That after wretched life, must be at last
Food for so foul a monster! In thy pow'r
It lies, yet ere conception, to prevent
The race unblest, to being yet unbegot.
Childless thou art, childless remain; so Death
Shall be deceived his glut, and with us two
Be forced to satisfy his rav'nous maw.
But if thou judge it hard and difficult,
Conversing, looking, loving, to abstain
From love's due rites, nuptial embraces sweet,
And with desire to languish without hope,
Before the present object languishing
With like desire, which would be misery
And torment less than none of what we dread,
Then both ourselves and seed at once to free
From what we fear for both let us make short;
Let us seek Death, or he not found, supply
With our own hands his office on ourselves.
Why stand we longer shivering under fears,
That shew no end but death, and have the pow'r
Of many ways to die, the shortest choosing,
Destruction with destruction to destroy?
  She ended here, or vehement despair
Broke off the rest; so much of death her thoughts
Had entertain'd, as dyed her cheeks with pale.
But Adam with such counsel nothing sway'd,
To better hopes his more attentive mind
Labouring had raised; and thus to Eve reply'd:

990. *Deceiv'd his glut:* Cheated of that which he hopes to swallow.

1009. *With pale:* With paleness.

1011. *More attentive mind:* Attending more to what had passed, *calling to mind with heed* their *sentence*, 1030.—N.

1012–96. *To Eve replied:* The arguments of Adam in opposition to Eve's,

Eve, thy contempt of life and pleasure seems
To argue in thee something more sublime
And excellent than what thy mind contemns;
But self-destruction therefore sought, refutes
That excellence thought in thee, and implies,
Not thy contempt, but anguish and regre
For loss of life and pleasure overloved.
Or if thou covet death, as utmost end
Of misery, so thinking to evade
The penalty pronounced, doubt not but God
Hath wiselier arm'd his vengeful ire than so
To be forestall'd; much more I fear lest death
So snatch'd will not exempt us from the pain
We are by doom to pay: rather such acts
Of contumacy will provoke the Highest
To make death in us live. Then let us seek
Some safer resolution, which methinks
I have in view, calling to mind with heed
Part of our sentence, that thy seed shall bruise
The Serpent's head. Piteous amends! unless
Be meant, whom I conjecture, our grand foe
Satan, who in the serpent hath contrived
Against us this deceit. To crush his head
Would be revenge indeed: which will be lost
By death brought on ourselves, or childless days
Resolved, as thou proposest; so our foe
Shall 'scape his punishment ordain'd, and we
Instead, shall double ours upon our heads.
No more be mention'd then of violence
Against ourselves, and wilful barrenness,
That cuts us off from hope, and savours only
Rancour and pride, impatience and despite,
Reluctance against God and his just yoke
Laid on our necks. Remember with what mild
And gracious temper he both heard and judged,

proposals in regard to suicide, and to remaining childless, display t
advantage the reasoning powers of the poet.

Without wrath or reviling! We expected
Immediate dissolution, which we thought
Was meant by death that day; when lo! to thee
Pains only in child-bearing were foretold,
And bringing forth; soon recompensed with joy,
Fruit of thy womb. On me the curse aslope
Glanced on the ground. With labour I must earn
My bread. What harm? Idleness had been worse:
My labour will sustain me. And lest cold
Or heat should injure us, his timely care
Hath unbesought provided, and his hands
Cloth'd us, unworthy, pitying while he judged;
How much more, if we pray him, will his ear
Be open, and his heart to pity incline,
And teach us farther by what means to shun
Th' inclement seasons, rain, ice, hail, and snow!
Which now the sky with various face begins
To shew us in this mountain, while the winds
Blow moist and keen, shatt'ring the graceful locks
Of these fair spreading trees; which bids us seek
Some better shroud, some better warmth to cherish
Our limbs benumb'd, ere this diurnal star
Leave cold the night, how we his gather'd beams
Reflected, may with matter sere foment,
Or, by collision of two bodies, grind
The air attrite to fire, as late the clouds
Justling, or push'd with winds, rude in their shock,
Tine the slant lightning, whose thwart flame driv'n down
Kindles the gummy bark of fir or pine,
And sends a comfortable heat from far,
Which might supply the sun. Such fire to use,

1066. *Graceful locks:* Trees are here beautifully personified, in imitation of Horace, Od. iv. 3: 11: "Spissæ nemorum comæ;" iv. 7: 2: "Arboribusque comæ."

1069. *Diurnal star:* The sun, the star of day.

1071. *With matter sere foment, &c.:* With dry, withered matter, increase the heat produced by the rays of the sun reflected from a mirror, Æn. i. 175–76,

"Susceptique ignem foliis, atque arida circum
Nutrimenta dedit, rapuitque in fomite flammam."

And what may else be remedy or cure
To evils which our own misdeeds have wrought,
He will instruct us praying, and of grace
Beseeching him, so as we need not fear
To pass commodiously this life, sustain'd
By him with many comforts, till we end
In dust: our final rest and native home.
What better can we do, than to the place
Repairing where he judged us, prostrate fall
Before him, reverent, and there confess
Humbly our faults, and pardon beg, with tears
Watering the ground, and with our sighs the air
Frequenting, sent from hearts contrite, in sign
Of sorrow unfeign'd, and humiliation meek?
Undoubtedly he will relent, and turn
From his displeasure; in whose look serene,
When angry most he seem'd, and most severe,
What else but favour, grace, and mercy shone?
  So spake our father penitent: nor Eve
Felt less remorse. They forthwith to the place
Repairing where he judged them, prostrate fell
Before him, reverent, and both confess'd
Humbly their faults, and pardon begg'd, with tears
Watering the ground, and with their sighs the air
Frequenting, sent from hearts contrite, in sign
Of sorrow unfeign'd, and humiliation meek.

1075. *Tine the slant, &c.*: Set on fire the oblique lightning, whose verse flame, &c. From *tine* comes the word *tinder*.

1090–1107. *What better can we do, &c.*: The turn here given to the ments and conduct of our first parents, administers great relief and pl to the pious mind, while it furnishes a wholesome lesson to their sinf scendants. It is material to observe, that they not only resolve to h themselves before their offended Maker, and to implore his pardon, b mediately carry out their design. This primitive scene of peniten first witnessed on earth, beautifully closes the Book.

BOOK XI.

THE ARGUMENT.

The Son of God presents to his Father the prayers of our first parents, now repenting, and intercedes for them; God accepts them, but declares that they must no longer abide in Paradise; sends Michael with a band of Cherubim to dispossess them; but first to reveal to Adam future things; Michael's coming down; Adam shews to Eve certain ominous signs; he discerns Michael's approach; goes out to meet him; the Angel denounces their departure; Eve's lamentation; Adam pleads, but submits; the Angel leads him up to a high hill; sets before him in vision what shall happen till the flood.

INTRODUCTORY REMARKS.

PROBABLY there is less invention in this than in some other Books, l the descriptive parts are not less powerful, nor less important, instructi and awful in their topics. The Deluge was a trial of strength with t ancients, since it forms so important a feature in Ovid's poems. So far there is invention in this Book, it lies in the selection of circumstances, picturesque epithets, and in moral, political, and religious reflections. intellectual compass is vast and stupendous. Such a view opened u Adam of the fate of his posterity, as could only be conceived and comp hended by the splendid force of the poetical eye of Milton.

It is truly said that Milton everywhere follows the great ancients, and i proves upon them. He despises all the petty gildings and artifices wh are so much boasted in modern poetry. His object is, to convey images ideas, not words; and the plainer the words, so that they do not disgrace thought, the better. He would never sacrifice the force of the language the metre. The mark of this is, that when he had occasion to use the te of Scripture, he would not derange them for the sake of the rhyme.—E

BOOK XI.

THUS they in lowliest plight, repentant, stood
Praying; for from the mercy-seat above
Prevenient grace descending, had removed
The stony from their hearts, and made new flesh
Regenerate grow instead, that sighs now breathed
Unutterable, which the Spirit of prayer
Inspired, and wing'd for Heav'n with speedier flight
Than loudest oratory: yet their port
Not of mean suitors; nor important less
Seem'd their petition, than when the ancient pair

1. *Repentant stood, &c.*: Milton has shown a wonderful art in describing that variety of passions which arise in our first parents upon the breach of the commandment that had been given them. We see them gradually passing from the triumph of guilt through remorse, shame, despair, contrition, prayer, and hope, to a perfect and complete repentance.—A.

3. *Prevenient, &c.*: Going before. Divine grace had preceded the act of prayer, and prepared them for it by producing religious sensibility and tenderness.

8. *Yet their port, &c.*: Their behaviour. The *yet* refers us to the first part of the second line. "*Stood praying*, yet their port," &c.: The intermediate lines are to be regarded as included in a parenthesis.

11. *In fables old, &c.*: Milton has been often censured for his frequent allusions to the Heathen Mythology, and for mixing fables with sacred truths; but it may be observed in favour of him, that what he borrows from the Heathen Mythology, he commonly applies only by way of similitude;

In fables old, less ancient yet than these,
Deucalion and chaste Pyrrha, to restore
The race of mankind drown'd, before the shrine
Of Themis stood devout. To Heav'n their pray'rs
Flew up; nor miss'd the way, by envious winds 15
Blown vagabond or frustrate. In they pass'd
Dimensionless, through heav'nly doors; then clad
With incense, where the golden altar fumed,

and a similitude from thence may illustrate his subject as well as from anything else, especially since it is one of the first things that we learn at school, and is made by the ancients such an essential part of poetry, that it can hardly be separated from it; and no wonder that Milton was ambitious of showing something of his reading in this kind, as well as in all others. —N.

12. *Deucalion* was a Thessalian prince, who, with his wife Pyrrha, escaped the general flood that happened in his times, 1541, B. C. This is one of the first events recorded in profane history. All the inhabitants, except these two, having been destroyed, they consulted the oracle of Themis, the Goddess of Justice, to ascertain by what means the human race might be restored. On being ordered to throw stones behind them, those thrown by Deucalion became men, and those by Pyrrha women. In this fable the history of some partial inundation seems to be confounded with the tradition of the universal deluge. In that beautiful ode dedicated to Augustus (Book i. 2), in which richness of imagery and elegance of language vie with the loftiest tone of morality, Horace thus alludes to the flood of Deucalion.

"Terruit gentes, grave ne rediret
Seculum Pyrrhæ nova monstra questæ
Omne cum Proteus pecus egit altos
Visere montes," &c.

BRANDE.—FISKE.

14–20. *To Heav'n their prayers, &c.*: As the author never fails to give a poetical turn to his sentiments, he describes the acceptance which these prayers met with, in a short allegory formed upon that beautiful passage in holy writ, Rev. viii. 3, 4.—A.

16. *Blown vagabond*: Blown out of their proper course. *Frustrate*: Frustrated, brought to nothing, defeated.

It is a familiar expression with the ancient poets, as Newton informs us to say of such requests as are not granted, that they are dispersed and driven away by the winds, Virg. Æn. xi. 794.

17. *Dimensionless, &c.*: As these prayers were of a spiritual nature, not as matter that has dimensions, measure, and proportion, they passed through Heaven's gates without any obstruction.—R.

By their great Intercessor, came in sight
Before the Father's throne: then the glad Son
Presenting, thus to intercede began:
  See, Father, what first fruits on earth are sprung
From thy implanted grace in Man; these sighs
And pray'rs, which in this golden censer, mix'd
With incense, I thy priest before thee bring:
Fruits of more pleasing savour from thy seed
Sown with contrition in his heart, than those
Which his own hand manuring, all the trees
Of Paradise could have produced, ere fall'n
From innocence. Now therefore bend thine ear
To supplication; hear his sighs though mute.
Unskilful with what words to pray, let me
Interpret for him, me his Advocate
And propitiation. All his works on me,
Good or not good, ingraft; my merit those
Shall perfect, and for these my death shall pay.
Accept me, and in me from these receive
The smell of peace tow'rd mankind. Let him live
Before thee reconciled, at least his days
Number'd, tho' sad, till death, his doom (which I
To mitigate thus plead, not to reverse)
To better life shall yield him; where with me
All my redeem'd may dwell in joy and bliss;
Made one with me as I with thee am one.
  To whom the Father, without cloud, serene:
All thy request for Man, accepted Son,
Obtain: all thy request was my decree.
But longer in that Paradise to dwell,
The law I gave to nature him forbids:
Those pure immortal elements that know
No gross, no inharmonious mixture foul,
Eject him, tainted now, and purge him off

32. The order of the sense is: *Let me interpret for him unskilful with what words to pray, me his*, &c., 1 John ii. 1, 2.

38. *The smell of peace:* The peace-offering, says Moses, is of a *sweet savour* unto the Lord, Lev. iii. 5.

As a distemper gross, to air as gross,
And mortal food; as may dispose him best
For dissolution wrought by sin, that first
Distemper'd all things, and of incorrupt
Corrupted. I at first with two fair gifts
Created him endow'd; with happiness
And immortality: that fondly lost,
This other served but to eternize woe;
Till I provided death; so death becomes
His final remedy, and, after life,
Tried in sharp tribulation, and refined
By faith and faithful works, to second life,
Waked in the renovation of the just,
Resigns him up with Heav'n and Earth renew'd.
But let us call to synod all the Blest
Through Heav'n's wide bounds; from them I will not hide
My judgments, how with mankind I proceed,
As how with peccant Angels late they saw,
And in their state, tho' firm, stood more confirm'd.
He ended; and the Son gave signal high
To the bright minister that watch'd. He blew
His trumpet (heard in Oreb since, perhaps,
When God descended, and perhaps once more
To sound at general doom): th' angelic blast
Fill'd all the regions. From their blissful bow'rs
Of amaranthine shade, fountain or spring,
By the waters of life, where'er they sat
In fellowships of joy, the sons of light
Hasted, resorting to the summons high,
And took their seats; till from his throne supreme
Th' Almighty thus pronounced his Sov'reign will:
O Sons! like one of us Man is become,

53. Sin having rendered man gross, he is now to be thrust out into the air as gross, or impure, ill adapted to perpetuate life; he is also condemned to mortal food, or that which promotes mortality. See lines 284, 285.

74. *Oreb:* Horeb. Exod. xx. 18; 1 Cor. xv. 52; 1 Thess. iv. 16.

78. *Amaranthine:* Unfading, undecaying, III. 353.

To know both good and evil, since his taste
Of that defended fruit; but let him boast
His knowledge of good lost, and evil got:
Happier, had it sufficed him to have known
Good by itself, and evil not all.
He sorrows now, repents, and prays contrite,
My motions in him. Longer than they move,
His heart I know how variable and vain
Self-left. Lest therefore his now bolder hand
Reach also of the tree of life, and eat,
And live for ever (dream at least to live
For ever) to remove him I decree,
And send him from the garden forth to till
The ground whence he was taken, fitter soil.
Michael, this my behest have thou in charge:
Take to thee from among the Cherubim
Thy choice of flaming warriors, lest the Fiend,
Or in behalf of Man, or to invade
Vacant possession, some new trouble raise.
Haste thee, and from the Paradise of God,
Without remorse, drive out the sinful pair,
(From hallow'd ground th' unholy), and denounce
To them and to their progeny, from thence
Perpetual banishment. Yet, lest they faint
At the sad sentence rigorously urged,
For I behold them soften'd, and with tears
Bewailing their excess, all terror hide.

86. *Defended:* Forbidden, from *defendre*, a French word.

91. *Longer than, &c.:* After my motions within him cease.

99. *Behest:* Command. As Michael was the principal angel employe in driving the rebel angels out of Heaven, so he was the most proper to expel our first parents too out of Paradise.—N.

105. *Remorse:* Pity.

111. *Their excess, &c.:* God is here represented as pitying our first parents, and even while he is ordering Michael to drive them out of Paradise, orders him at the same time to *hide all terror;* and, for the same reason, he chooses to speak of their offence in the slightest manner, calling it only an *excess*—a

If patiently thy bidding they obey,
Dismiss them not disconsolate. Reveal
To Adam what shall come in future days,
As I shall thee enlighten. Intermix
My cov'nant in the Woman's seed renew'd;
So send them forth, tho' sorrowing, yet in peace;
And on the east side of the garden place
Where entrance up from Eden easiest climbs,
Cherubic watch, and of a sword the flame
Wide-waving, all approach far off to fright,
And guard all passage to the tree of life,
Lest Paradise a receptacle prove
To spirits foul, and all my trees their prey,
With whose stol'n fruit Man once more to delude.
He ceased; and the Archangelic Pow'r prepared
For swift descent; with him the cohort bright
Of watchful Cherubim. Four faces each
Had, like a double Janus: all their shape
Spangled with eyes, more numerous than those
Of Argus, and more wakeful than to drowse,
Charm'd with Arcadian pipe, the pastoral reed
Of Hermes, or his opiate rod. Mean while
To re-salute the world with sacred light,

going beyond the bounds of their duty, by the same metaphor as sin is often called *transgression*.—N.

128–33. *Four faces each, &c.:* Ezekiel says that "*every one had four faces*," x. 14. The poet adds, "*Four faces each had like a double Janus.*" Janus was a king (afterwards a deity) of Italy, and is represented with two faces, to denote his great wisdom, looking upon things past and to come; and the mention of a well-known image with two faces, may help to give us the better idea of others with four. Ezekiel says, x. 12, "*And their whole body, and their backs, and their hands, and their wings, were full of eyes round about.* The poet expresses it by a delightful metaphor, "*All their shape spangled with eyes;*" and then adds by way of comparison, "*More numerous than those of Argus*—a shepherd who had a hundred eyes; "*And more wakeful than to drowse,*" as he did, "*charmed with Arcadian pipe,* the pastoral reed" (132\—is, the pastoral pipe made of reeds, as was that of *Hermes*. or Mercury, who was employed by Jupiter to lull Argus asleep, and kill him, *or his opiate rod* (133), the caduceus of Mercury. with which he could give sleep to whom-

Leucothea waked, and with fresh dews imbalm'd
The Earth; when Adam and first matron Eve
Had ended now their orisons, and found
Strength added from above, new hope to spring
Out of despair; joy, but with fear yet link'd:
Which thus to Eve his welcome words renew'd:
Eve, easily may faith admit, that all

soever he pleased. With this pipe and this rod, he lulled Argus asleep, and cut off his head. It is an allusion to a celebrated story in Ovid, Met. i. 625, &c.:

"Centum luminibus cinctum caput Argus habitat." &c.

N.

Ovid is conceived to have been a favourite with Milton, among other reasons from so many of his subjects having a relation to Scripture, such as the creation, the deluge, the foreshowing of the destruction of the world by fire, &c.

135. *Leucothea waked, &c.:* The *white goddess*, as the name in Greek imports; the same with *Matuta* in Latin, as Cicero affirms; and this is the early morning that ushers in the Aurora rosy with the sunbeams, according to Lucretius, v. 655:

"Tempore item certo roseam Matuta per oras
Ætheris Aurora defert, et lumina pandit."

This is the last morning in the poem—the morning of the fatal day whereon our first parents were expelled out of Paradise. According to the best calculation we can make, this is the eleventh day of the poem; we mean of that part of it which is transacted within the sphere of day.

But Addison reckons only ten days to the action of the poem, supposing that our first parents were expelled out of Paradise the very next day after the fall. Bishop Newton shows this to be an error.

But indeed the poet is not very exact in the computation of time, and perhaps he affected some obscurity in this particular, and did not choose to define, as the Scripture itself has not defined, how soon after the fall it was that our first parents were driven out of Paradise.—N.

140. *Which* refers to Adam. An ingenious writer, quoted by Newton, descants upon the beauty of several of the lines that follow; of 141, in which the last five words are alliterated with the same vowel, *a;* of 143, in the solemn pause after the first syllable, *but*, and the cæsura upon the monosyllable *us* that follows; of 150, in the word *kneel'd*, followed, as it is by a pause, the effect of which is such, that we actually see Adam upon his knees before the offended Deity, while, by the concluding words of the paragraph, *bending his ear*, infinite goodness is visibly represented to our eyes, as inclining to hearken to the prayers of this penitent creature.

The good which we enjoy, from Heav'n descends;
But that from us aught should ascend to Heav'n
So prevalent as to concern the mind
Of God high-blest, or to incline his will,
Hard to belief may seem; yet this will prayer,
Or one short sigh of human breath, upborne
Ev'n to the seat of God! For since I sought
By prayer th' offended Deity to appease,
Kneel'd, and before him humbled all my heart,
Methought I saw him placable and mild,
Bending his ear! Persuasion in me grew
That I was heard with favour! Peace return'd
Home to my breast, and to my memory
His promise, that thy seed shall bruise our foe;
Which, then not minded in dismay, yet now
Assures me that the bitterness of death
Is past, and we shall live! Whence hail to thee,
Eve, rightly call'd mother of all mankind,
Mother of all things living; since by thee
Man is to live, and all things live for Man!
  To whom thus Eve, with sad demeanour meek;
Ill worthy I such title should belong
To me transgressor, who, for thee ordain'd
A help, became thy snare! To me reproach
Rather belongs, distrust, and all dispraise!
But infinite in pardon was my Judge,
That I, who first brought death on all, am graced
The source of life; next favourable thou,
Who highly thus to entitle me vouchsaf'st,
Far other name deserving. But the field
To labour calls us, now with sweat imposed,
Though after sleepless night; for, see, the morn,

146–7. *Will prayer:* Will prayer do. It will be up-borne.

157. *The bitterness of death is passed:* These are the words of Agag, 1 Sam. xv. 32.

159. *Eve* is from a Hebrew word signifying *life* or *to live*, and was applied from the first in anticipation of the event of her becoming the "mother of all living."

All unconcern'd with our unrest, begins
Her rosy progress smiling; let us forth;
I never from thy side henceforth to stray,
Where'er our day's work lies, though now enjoin'd
Laborious, till day droop. While here we dwell,
What can be toilsome in these pleasant walks?
Here let us live, though in fall'n state, content.
So spake, so wish'd much-humbled Eve, but Fate
Subscribed not. Nature first gave signs, impress'd
On bird, beast, air; air suddenly eclipsed
After short blush of morn: nigh in her sight
The bird of Jove, stoop'd from his aery tour,
Two birds of gayest plume before him drove.
Down from a hill the beast that reigns in woods,
First hunter then, pursued a gentle brace,
Goodliest of all the forest, hart and hind:
Direct to th' eastern gate was bent their flight.
Adam observed, and with his eye the chase
Pursuing, not unmoved, to Eve thus spake:
O Eve, some further change awaits us nigh,

175. *Her rosy progress smiling:* Compare 135, where *Leucothea* is spoken of as the most early morning that ushers in the Aurora. She was pale and *white* before, but now she is *rosy* red, with the nearer approach of the sun-beams. The expression of the morn's *beginning her progress* seems to be copied from Shakspeare, Henry IV. Act. 3:

"..... the heavenly harness'd team
Begins his golden *progress* in the east." N.

182. *Subscribed not:* Did not agree to it; from *subscriber*, to under-write.

185. *The bird of Jove, stoop'd, &c.:* The eagle; sometimes called the king of birds, from his great strength, the elevation to which he flies, and the rapidity of his movements. *Stoop'd* is a participle, and means, *coming down on his prey*. An event of this kind is sometimes represented by the poets as ominous, as by Virgil, Æn. i. 393.

These omens, says Newton, have a singular beauty here, as they show the change that is produced among animals, as well as the change that is going to be made in the condition of Adam and Eve; and nothing could be invented more apposite and proper for this purpose. An eagle, pursuing two beautiful birds, and a lion chasing a fine hart and hind, and both to the eastern gate of Paradise, as Adam and Eve were to be driven out by the angel at the eastern gate of Paradise.

193–211. *Some further change, &c.:* The conference of Adam and Eve is

Which Heav'n by these mute signs in nature shews,
Forerunners of his purpose, or to warn
Us haply, too secure of our discharge
From penalty, because from death released
Some days. How long, and what till then our life
Who knows? or more than this, that we are dust,
And thither must return, and be no more?
Why else this double object in our sight,
Of flight pursued in th' air, and o'er the ground
One way the self-same hour? Why in the east
Darkness ere day's mid-course, and morning light
More orient in yon western cloud, that draws
O'er the blue firmament a radiant white,
And slow descends, with something heav'nly fraught?
He err'd not; for by this the heav'nly bands
Down from a sky of jasper lighted now
In Paradise, and on a hill made halt;
A glorious apparition, had not doubt
And carnal fear that day dimm'd Adam's eye.
Not that more glorious, when the Angels met
Jacob in Mahanaim, where he saw
The field pavilion'd with his guardians bright;

full of moving sentiments. Upon their going abroad, after the melancholy night which they had passed together, they discover the lion and the eagle, each of them pursuing their prey towards the eastern gate of Paradise. There is a double beauty in this incident, not only as it presents great and just omens, which are always agreeable in poetry, but as it expresses that enmity which was now produced in the animal creation. The poet, to show the like changes in nature, as well as to grace his story with a noble prodigy, represents the sun in an eclipse. This particular incident has likewise a fine effect upon the imagination of the reader in regard to what follows; for at the same time that the sun is under an eclipse, a bright cloud descends in the western quarter of the heavens, filled with a host of angels, and more luminous than the sun itself. The whole theatre of nature is darkened that this glorious appearance may shine with all its lustre and magnificence. —A.

209. *Sky of jasper:* Resembling the colours of the precious stone of that name.

214. *Mahanaim:* Gen. xxxii. 1, 2.

Nor that which on the flaming mount appear'd
In Dothan, cover'd with a camp of fire,
Against the Syrian king, who, to surprise
One man, assassin-like, had levied war,
War unproclaim'd. The princely Hierarch
In their bright stand there left his Pow'rs to seize
Possession of the garden; he alone,
To find where Adam shelter'd, took his way,
Not unperceived of Adam, whom to Eve,
While the great visitant approach'd, thus spake:
  Eve, now expect great tidings, which perhaps
Of us will soon determine, or impose
New laws to be observed; for I descry
From yonder blazing cloud that veils the hill,
One of the heav'nly host, and by his gait
None of the meanest; some great Potentate
Or of the Thrones above; such majesty
Invests his coming; yet not terrible,
That I should fear, nor sociably mild,
As Raphael, that I should much confide;
But solemn and sublime; whom not to offend,
With reverence I must meet, and thou retire.
  He ended: and th' Arch-Angel soon drew nigh,
Not in his shape celestial, but as man
Clad to meet man. Over his lucid arms
A military vest of purple flow'd,

217. *Dothan:* 2 Kings vi. 13, 14.

219. *One man:* Elisha, who had provoked the anger of the king of Syria by disclosing his designs to the king of Israel.

238–50. *Th' archangel soon, &c.:* It may be observed how properly t'e poet, who always suits his parts to the actors whom he introduces, has employed Michael in the expulsion of our first parents from Paradise. The archangel, on this occasion neither appears in his proper shape, nor in the familiar manner with which Raphael, the sociable spirit, entertained the father of mankind before the fall. His person, his port, and behaviour, are suitable to a spirit of the highest rank, and exquisitely described in this passage.—A.

241. *Purple:* The colour worn by distinguished persons among the

Livelier than Melibœan, or the grain
Of Sarra, worn by kings and heroes old
In time of truce; Iris had dipt the woof;
His starry helm unbuckled shew'd him prime
In manhood where youth ended. By his side,
As in a glist'ring zodiac, hung the sword,
Satan's dire dread; and in his hand the spear.
Adam bow'd low: He, kingly, from his state
Inclined not, but his coming thus declared:
  Adam, Heav'n's highest behest no preface needs:
Sufficient that thy pray'rs are heard, and Death,
Then due by sentence when thou didst transgress,
Defeated of his seizure, many days
Giv'n thee of grace, wherein thou may'st repent,
And one bad act, with many deeds well done,
May'st cover: well may then thy Lord, appeased,

ancients. Near *Melibœa*, in Thessaly, was found a species of fish, from which was extracted a celebrated scarlet dye.

242. *Grain of Sarra:* Dye of Tyre, Sarra being the earlier Latin name of Tyre. This dye was derived from a shell-fish, and was highly valued.

This beautiful and highly-prized colour of purple, which was so extensively appropriated as the hue of royal robes, was known as a dye, in the days of Moses. A later period, however, has been fixed for the discovery of this dye, by fabulous antiquity. The honour has been given to Tyrian Hercules. The tradition is, that when this hero was walking one day on the sea shore, with a nymph of whom he was enamoured, his dog found a shell, which, being pressed with hunger, he broke, and the liquid which ran from the expiring fish within, stained his mouth with so beautiful a colour, that the fair damsel, charmed with it, declared to her lover that she would see him no more, till he brought her a dress dyed the same colour. DUNCAN on the Seasons, vol. iv. 188.

244. *Iris, &c.: Iris* was goddess of the rainbow. The clause means that the threads crossing the warp had the colour of the rainbow, the most beautiful of colours.

248. *And in his hand* (was held) *the spear:* The verb *hung* applies well only to *sword*.

254. *Defeated* in his intended *act of seizure*.

257. *Mayst cover:* Good poetry, but corrupt theology. The blood of the Messiah, and not our good deeds, forms the only Scriptural covering for our bad deeds. It was with reference to the future shedding of that blood, that

Redeem thee quite from Death's rapacious claim;
But longer in this Paradise to dwell
Permits not. To remove thee I am come,
And send thee from the garden forth, to till
The ground whence thou wast taken; fitter soil.
He added not; for Adam at the news
Heart-struck, with chilling gripe of sorrow stood,
That all his senses bound. Eve, who unseen,
Yet all had heard, with audible lament,
Discover'd soon the place of her retire.
O unexpected stroke, worse than of Death!
Must I thus leave thee, Paradise! thus leave

our first parents were admitted to favour, and redeemed from death in its highest penal sense. Milton, in the Third Book (203–12, 227–41, 285–99) has given the correct view of the divine method of covering our bad deeds.

258. *Retire:* Retirement.

260. When Michael announces to Adam and Eve the necessity of their immediate departure from the garden of Eden, the poet's art in preserving the decorum of the two characters is very remarkable. Eve, in all the violence of ungovernable sorrow, breaks forth into a pathetic apostrophe to Paradise. Adam expresses without a figure his regret for being banished

> "..... from this happy place, our sweet
> Recess," &c. 304.

The use of the apostrophe in the one case, and its omission in the other, not only gives a beautiful variety to the style, but also marks that superior elevation and composure of mind by which the poet had all along distinguished the character of Adam.—BEATTIE.

269–79. *Must I thus leave thee, Paradise:* The highest degree of the figure of personification, is that wherein inanimate objects are introduced, not only as feeling and acting, but as speaking to us, or hearing and listening when we address ourselves to them.

All strong passions prompt us to use this figure. Not only love, anger, and indignation, but even those which are seemingly more dispiriting, such as grief, remorse, and melancholy. For all passions struggle for vent, and, if they can find no other object, will, rather than be silent, pour themselves forth to woods, and rocks, and the most insensible things; especially if these be in any way connected with the causes and objects that have thrown the mind into this agitation. Of this figure Milton has here furnished an extremely fine example, in the moving, tender, and womanly address which Eve makes to Paradise, just before she is compelled to leave it.—BLAIR.

Thee, native soil! these happy walks and shades,
Fit haunt of Gods! where I had hope to spend,
Quiet though sad, the respite of that day
That must be mortal to us both! O flow'rs,
That never will in other climate grow,
My early visitation, and my last
At e'en, which I bred up with tender hand
From the first opening bud, and gave ye names,
Who now shall rear ye to the sun, or rank
Your tribes, and water from th' ambrosial fount?
Thee lastly, nuptial bower! by me adorn'd
With what to sight or smell was sweet, from thee
How shall I part, and whither wander down
Into a lower world, to this obscure
And wild? How shall we breathe in other air,
Less pure, accustom'd to immortal fruits?
  Whom thus the Angel interrupted mild:
Lament not, Eve, but patiently resign
What justly thou hast lost; nor set thy heart

270–71. *Fit haunt of gods:* To men imbued with the spirit of the fall, to whom the excitements of conflict and conquest are necessary, and who will not be happy unless they can "ride in the whirlwind and direct the storm," the Paradise of Eden may seem insipid, and the loss of it no great privation, merely as a condition of life. But to those to whom the strifes of men are hateful; who faint beneath the curse of life; who are cut off from sun and air by the necessities of daily toil; or who groan under the burden of their sins, the repose, the rest, the happiness of Eden, glorified by the presence of God, appears beyond all measure inviting, and well may they cry, "Oh, Adam, what hast thou done, to lose thy children so fair a heritage."—K.

272. *Day:* Period.

279. *Ambrosial:* Delightful. It is derived from a Greek word signifying immortal. Ambrosia denoted the food on which the pagan gods were supposed to subsist, and to which, along with nectar, their immortality was attributed.

285. *Accustomed to immortal fruits:* Accustomed to that which produces immortal fruits. It is implied that the *less pure air* of the *obscure and wild* regions of the *lower world*, or less elevated parts of the earth around the hill of Paradise, must produce less wholesome fruits and bring about an unhappy change in their condition.

Thus over-fond, on that which is not thine;
Thy going is not lonely; with thee goes
Thy husband; him to follow thou art bound.
Where he abides, think there thy native soil.
Adam by this from the cold sudden damp
Recov'ring, and his scatter'd spirits return'd,
To Michael thus his humble words address'd:
Celestial, whether among the Thrones, or named
Of them the high'st, for such of shape may seem
Prince above princes! gently hast thou told
Thy message, which might else in telling wound,
And in performing end us. What besides
Of sorrow, and dejection, and despair,
Our frailty can sustain, thy tidings bring;
Departure from this happy place, our sweet
Recess, and only consolation left
Familiar to our eyes; all places else
Inhospitable appear and desolate;
Nor knowing us nor known: and if by prayer
Incessant I could hope to change the will
Of Him who all things can, I would not cease
To weary him with my assiduous cries.
But prayer against his absolute decree
No more avails than breath against the wind,
Blown stifling back on him that breathes it forth:
Therefore to his great bidding I submit.
This most afflicts me, that departing hence,
As from his face I shall be hid, deprived

315–33. *This most afflicts, &c.*: Adam's speech abounds with thoughts which are equally moving, but of a more masculine and elevated turn than those of Eve. Nothing can be conceived more sublime and poetical than this passage.—A.

The circumstance here named indicates the piety of Adam. The presence of God was to him the chief attraction of Paradise. It is the chief attraction of Heaven, and on earth should be diligently sought. "Adam grieves," as Pope remarks, "that he must leave a place where he had conversed with God and his angels; but Eve laments that she shall never more behold the fine flowers of Eden. Here Adam mourns like a man, and Eve like a woman."

His blessed count'nance. Here I could frequent
With worship place by place where he vouchsafed
Presence divine, and to my sons relate;
On this mount he appear'd; under this tree
Stood visible; among these pines his voice
I heard; here with him at this fountain talk'd.
So many grateful altars I would rear
Of grassy turf, and pile up every stone
Of lustre from the brook, in memory
Or monument to ages, and thereon
Offer sweet-smelling gums, and fruits and flow'rs.
In yonder nether world, where shall I seek
His bright appearances, or footstep trace?
For though I fled him angry, yet recall'd
To life prolong'd and promised race, I now
Gladly behold, though but his utmost skirts
Of glory, and far off his steps adore.
  To whom thus Michael, with regard benign:
Adam, thou know'st Heav'n his, and all the Earth;
Not this rock only. His omnipresence fills
Land, sea, and air, and every kind that lives,
Fomented by his virtual pow'r and warm'd.
All th' earth he gave thee to possess and rule:
No despicable gift: surmise not then
His presence to these narrow bounds confined
Of Paradise or Eden. This had been
Perhaps thy capital seat, from whence had spread

325. *In memory* of the places where God appeared to himself; *in monument to* future *ages*—that is, to admonish or instruct posterity of the same thing. The patriarchs were accustomed to raise altars, to remind them of the places where God had condescended to reveal himself to them by some acts of distinguishing favour, Gen. xi. 7; xxv. 25.

332. *Skirts:* An allusion to Exod. xxxiii. 22, 23.

335. *His:* Is his.

337–38. *Fomented by his virtual power:* Advanced in growth by *power which is efficacious*, though not sensible, not exerted through material organ and *fills every kind that lives.* Acts xvii. 28: "In him we live and move and have our being."

All generations, and had hither come
From all the ends of th' earth, to celebrate
And rev'rence thee, their great progenitor.
But this pre-eminence thou'st lost; brought down
To dwell on even ground now with thy sons.
Yet doubt not, but in valley and in plain
God is as here, and will be found alike
Present, and of his presence many a sign
Still following thee, still compassing thee round
With goodness and paternal love, his face
Express, and of his steps the track divine:
Which, that thou may'st believe, and be confirm'd
Ere thou from hence depart, know I am sent
To shew thee what shall come in future days
To thee and to thy offspring. Good with bad
Expect to hear, supernal grace contending
With sinfulness of men; thereby to learn
True patience, and to temper joy with fear
And pious sorrow, equally inured
By moderation either state to bear,
Prosperous or adverse: so shalt thou lead
Safest thy life, and, best prepared, endure
Thy mortal passage when it comes. Ascend
This hill. Let Eve (for I have drench'd her eyes)
Here sleep below, while thou to foresight wak'st;
As once thou sleptst, while she to life was form'd.
To whom thus Adam gratefully reply'd:
Ascend; I follow thee, safe Guide, the path
Thou lead'st me, and to the hand of Heav'n submit,
However chast'ning; to the evil turn
My obvious breast, arming to overcome

353–54. *Face express:* Countenance revealed, or his favour manifested.

359. *Supernal:* Celestial.

367. *Drenched her eyes:* Made an application to her eyes.

373–74. *Turn my obvious* (unprotected, open) *breast; arming* (preparing) *to overcome by suffering;* as Virgil says:

"Quicquid erit, superanda omnis fortuna ferendo est."
Æn. v. 710.

By suff'ring, and earn rest from labour won,
If so I may attain. So both ascend
In the visions of God. It was a hill
Of Paradise the highest, from whose top
The hemisphere of earth in clearest ken
Stretch'd out to th' amplest reach of prospect lay.
Not higher that hill nor wider, looking round,
Whereon for diff'rent cause the Tempter set
Our second Adam in the wilderness,
To shew him all earth's kingdoms and their glory.
His eye might there command wherever stood
City of old or modern fame, the seat

376. *So both ascend, &c.:* The angel leads Adam to the highest mount in Paradise, and lays before him the hemisphere, as a proper stage for those visions which were represented to be upon it. Adam's vision, unlike that of Virgil's hero in the Æneid, is not confined to any particular tribe of mankind, but extends to the whole species.—A.

386–410. It is not to be supposed that Milton in this passage seeks to display learning; for the kind of learning here employed is not of a very high order; but his design was, by a detail of many particular countries and prominent places, to impress more strongly on the mind of the reader the statement made in the previous lines, or to give a more just idea of the great extent of prospect afforded to the eye of Adam.

387. *From the destined walls, &c.:* He first takes a view of Asia, and there of the northern parts, *the destined walls*, not yet in being, but designed to be (which is to be understood of all the rest); of *Cambalu, seat of Cathaian Can*, the principal city of Cathay, a province of Tartary, the seat of the ancient Chams; *and Samarcand, by Oxus*, the chief city of Zagathaian Tartary near the river Oxus. *Temir's throne:* The birth-place and royal residence of Tamerlane.

From the northern he passes to the eastern and southern parts of Asia (390) *to Paquin*, or *Pekin*, of *Sinæan kings*, the royal city of China, the country of the ancient Sinæ mentioned by Ptolemy, *and thence to Agra and Lahore*, two great cities in the empire *of the great Mogul, down to the golden Chersonese* (392), that is, Malacca, the most southern promontory of the East Indies, so called on account of its riches, to distinguish it from the other Chersoneses, or peninsulas, *or where the Persian in Ecbatan sat.* Ecbatan, formerly the capital city of Persia, *or since in Hispahan*, the capital city at present, *or where the Russian Czar*, the Czar of Muscovy, *in Mosco*, the metropolis of all Russia (formerly); *or the sultan in Bizance* (395), the Grand Seignior, in Constantinople, formerly Byzantium. *Turchestan born:* As the Turks came from Turchestan, a province of Tartary. He reckons these

Of mightiest empire, from the destined walls
Of Cambalu, seat of Cathaian Can,
And Samarcand by Oxus, Temir's throne,
To Paquin of Sinæan kings, and thence
To Agra and Lahore of great Mogul,
Down to the golden Chersonese, or where
The Persian in Ecbatan sat, or since
In Hispahan, or where the Russian Czar
In Moscow, or the Sultan in Bizance,
Turchestan-born ; nor could his eye not ken
Th' empire of Negus to his utmost port
Ercoco, and the less maritime kings,
Mombaza, and Quiloa, and Melind,
And Sofala, thought Ophir, to the realm
Of Congo, and Angola farthest south :
Or thence from Niger flood to Atlas mount,
The kingdoms of Almansor, Fez, and Sus,
Morocco, and Algiers, and Tremisen :
On Europe thence, and where Rome was to sway

to Asia, as they are adjoining, and a great part of their territories lies in Asia.—N.

396. *Nor could his eye, &c.:* He passes now into Africa. *Nor could his eye not ken* (discover) *th' empire of Negus:* The Upper Ethiopia, or the land of the Abyssinians, subject to one sovereign, styled in their own language, *Negus*, or king. and by the Europeans, Prester John, *to his utmost port Ercoco*, or Erquico, on the Red Sea, the northeast boundary of the Abyssian empire, *and the less maritime kings*, the lesser kingdoms on the sea coast, *Mombaza, and Quiloa, and Melind*, all near the line (equinoctial) in Zanguebar. a great region of the lower Ethiopia on the Eastern or Indian Sea, and subject to the Portuguese. *And Sofala, thought Ophir* (400), another kingdom and city on the same sea, mistaken by some for Ophir, whence Solomon brought gold, *to the realm of Congo* (401), a kingdom in the lower Ethiopia on the western shore, as the others were on the eastern, *and Angola farthest south*, another kingdom south of Congo; *or thence from Niger flood* (402), the river Niger, that divides Negroland into two parts, *to Atlas Mount* in the most western parts of Africa; *the kingdoms of Almansor*, the countries over which *Almansor* was king, namely, *Fez and Sus, Morocco and Algiers, and Tremisen*, all kingdoms in Barbary.—N.

405. *On Europe thence, &c.:* After Africa he comes to Europe. *And where Rome was to sway the world:* The less is said of Europe as it is so well

The world. In spirit perhaps he also saw
Rich Mexico, the seat of Montezume,
And Cusco in Peru, the richer seat
Of Atabalipa, and yet unspoil'd
Guiana, whose great city Geryon's sons
Call El Dorado; but to nobler sights
Michael from Adam's eyes the film removed,
Which that false fruit, that promised clearer sight,
Had bred; then purged with euphrasy and rue
The visual nerve, for he had much to see;
And from the well of life three drops instill'd.
So deep the pow'r of these ingredients pierced,
E'en to the inmost seat of mental sight,
That Adam, now enforced to close his eyes,
Sunk down, and all his spirits became entranced;
But him the gentle Angel by the hand
Soon raised, and his attention thus recall'd:

known. *In spirit perhaps he also saw:* He could not see it otherwise, as America was on the opposite side of the globe; *rich Mexico* in North America, *the seat of Montezume*, who was subdued by the Spanish general, Cortez; *and Cusco in Peru* in South America, *the richer seat of Atabalipa*—the last emperor subdued by the Spanish general, Pizarro; *and yet unspoiled Guiana* (410), another country of South America, not then invaded and spoiled, *whose great city*, namely, Manhoa, *Geryon's sons*, the Spaniards from Geryon, an ancient king of Spain, *call El Dorado*, or the golden city, on account of its riches and extent.—N.

411. *But to nobler sights, &c.:* These which follow are *nobler sights*, being not only of cities and kingdoms, but of the principal actions of men to the final consummation of things; and to prepare Adam for these sights, the angel *removed the film from his eyes*, as Pallas removed the mists from the eyes of Diomede, Iliad v. 127, and as Venus did from those of Æneas, Æn. ii. 604, and as the same Michael did from those of Godfrey, Tasso, cant. xviii., stanz. 93. What follows of Adam's sinking down overpowered, and then being raised again by the hand gently by the angel, he has copied from Daniel, x. 8, &c., or from Rev. i. 17.—N.

414. *Purged with euphrasy and rue:* Cleared the organs of his sight with *rue*, and *euphrasy* or *eye-bright*, so named from its clearing virtue.—H. *Rue* was used in exorcisms, and is therefore called *herb of grace* by Shakspeare.—N.

419. *Enforced:* Forced.

Adam, now ope thine eyes, and first behold
Th' effects which thy original crime hath wrought
In some to spring from thee, who never touch'd
Th' excepted tree, nor with the snake conspir'd,
Nor sinn'd thy sin; yet from that sin derive
Corruption, to bring forth more violent deeds.
His eyes he open'd, and beheld a field,
Part arable and tilth, whereon were sheaves
New reap'd, the other part sheep-walks and folds;
In th' midst an altar as the land-mark stood,
Rustic, of grassy sord. Thither anon
A sweaty reaper from his tillage brought
First fruits; the green ear and the yellow sheaf,
Uncull'd, as came to hand. A shepherd next,
More meek, came with the firstlings of his flock
Choicest and best; then sacrificing, laid
The inwards and their fat, with incense strow'd,
On the cleft wood, and all due rites perform'd.

422, &c. A prophetic history, or a revelation by vision, is here granted to Adam respecting his future descendants.

430. *Tilth*: Tilled.

434. *A sweaty reaper* (Cain), *&c.*: Compare the account here given with Gen. iv. 2, &c. The poet adds that Cain took the fruits *unculled, as came to hand*, whereas Abel selected the *choicest and best* of his flock; and in this some interpreters have conceived the guilt of Cain to consist. The poet too makes them offer both upon the same altar, for the word *brought*, in Scripture (which Milton likewise retains), is understood of their bringing their offerings to some common place of worship; and this altar he makes of turf, of grassy sord (sward), as the first altars are represented to be, and describes the sacrifice somewhat in the manner of Homer. The Scripture says only, that "*the Lord had respect unto Abel and to his offering; but unto Cain and to his offering he had not respect.*" The poet makes this respect to Abel's offering to be a fire from Heaven consuming it. There are several instances of such acceptance in Scripture. Cain's was not so accepted; *for*, says the poet, *his was not sincere.*—N.

The more important reason for this non-acceptance was, that in Abel's case there was the exercise of faith in God (probably in the predicted Messiah, indicated by the kind of offering he presented—an animal sacrifice), while, in that of Cain there was no such faith, nor outward manifestation of it. Heb. xi. 4: "*By faith* Abel offered to God a *more excellent sacrifice* than Cain," &c. The poet himself barely alludes to this, indeed (458).

His off'ring soon propitious fire from Heav'n
Consumed; with nimble glance and grateful steam;
The other's not, for his was not sincere;
Whereat he inly raged, and as they talk'd,
Smote him into the midriff with a stone
That beat out life. He fell, and, deadly pale,
Groan'd out his soul with gushing blood effused.
Much at that sight was Adam in his heart
Dismay'd; and thus in haste to th' Angel cry'd:
O Teacher, some great mischief hath befall'n
To that meek man, who well had sacrificed!
Is piety thus and pure devotion paid?
T' whom Michael thus (he also moved) reply'd:
These two are brethren, Adam, and to come
Out of thy loins. Th' unjust the just hath slain,
For envy that his brother's off'ring found
From Heav'n acceptance: but the bloody fact
Will be avenged, and th' other's faith approved,
Lose no reward, though here thou see him die
Rolling in dust and gore. To which our sire:
Alas! both for the deed and for the cause!
But have I now seen Death? Is this the way
I must return to native dust? O sight
Of terror, foul and ugly to behold!
Horrid to think! how horrible to feel!
To whom thus Michael: Death thou hast seen
In his first shape on Man; but many shapes

442. *Glance:* Shooting, darting.

462. *But have I now seen death:* That curiosity and natural horror which arises in Adam at the sight of the first dying man, is touched with great beauty.—A.

Neither he nor Eve had any such sad conception of death when, Book X. 1001, she said, "Let us seek death," &c. The form in which it now appeared was indeed peculiarly shocking.

467–69. *But many shapes of death, &c.:* Newton here quotes an illustrative passage from Seneca-Phœnissæ, Art. i. 151–53:

"Ubique mors est
Mille ad hanc aditus patent."

Of Death, and many are the ways that lead
To his grim cave, all dismal: yet to sense
More terrible at th' entrance than within.
Some, as thou saw'st, by violent stroke shall die,
By fire, flood, famine, by intemp'rance more
In meats and drinks, which on the earth shall bring
Diseases dire, of which a monstrous crew
Before thee shall appear; that thou may'st know
What misery th' inabstinence of Eve
Shall bring on men. Immediately a place
Before his eyes appear'd, sad, noisome, dark,
A lazar-house it seem'd, wherein were laid
Numbers of all diseased, all maladies
Of ghastly spasm or racking torture, qualms
Of heart-sick agony, all fev'rous kinds,
Convulsions, epilepsies, fierce catarrhs,
Intestine stone and ulcer, colic pangs,
Demoniac frenzy, moping melancholy,
And moon-struck madness, pining atrophy,
Marasmus, and wide-wasting pestilence,
Dropsies and asthmas, and joint-racking rheums.
Dire was the tossing, deep the groans; Despair

477. *Immediately a place, &c.:* The second vision sets before him the image of death in a great variety of appearances. The angel, to give a general idea of those effects which his guilt had brought upon his posterity, places before him a large hospital, or lazar-house filled with persons lying under all kinds of mortal diseases.—A.

486. *Atrophy:* Defect of nutrition, producing emaciation.

487. *Marasmus:* Consumption accompanied with a wasting fever.

489. The breaks and pauses in this verse are admirable; and this beauty is improved by each period's beginning with the same letter *d:*

"*D*ire was the tossing, *d*eep the groans; *D*espair."

Substitute any other word in the room of *dire* or *deep*, and you will perceive the difference, and then follows:

"And over them triumphant Death his dart
Shook, but delay'd to strike."

As the image is wonderfully fine, so it is excellently expressed with the solemn pause upon the first syllable of the line *shook*. One thinks that he almost sees the dart shaking.—N.

Tended the sick, busiest, from couch to couch;
And over them triumphant Death his dart
Shook, but delay'd to strike, though oft invoked
With vows, as their chief good and final hope.
Sight so deform, what heart of rock could long
Dry-eyed behold? Adam could not, but wept,
Though not of woman born. Compassion quell'd
His best of man, and gave him to tears
A space, till firmer thoughts restrain'd excess;
And, scarce recov'ring words, his plaint renew'd.
O miserable mankind! to what fall
Degraded! to what wretched state reserved!
Better end here unborn. Why is life given
To be thus wrested from us? Rather, why
Obtruded on us thus? who if we knew
What we receive, would either not accept
Life offer'd, or soon beg to lay it down,
Glad to be so dismiss'd in peace. Can thus
The image of God, in man created once
So goodly and erect, though faulty since,
To such unsightly suff'rings be debased
Under inhuman pains? Why should not man,
Retaining still divine similitude
In part, from such deformities be free,
And, for his Maker's image sake, exempt?
Their Maker's image, answer'd Michael, then

494. *Deform:* Deformed.

495. *Adam wept, &c.:* This thought, as Mr. Walley observes, is certainly from Shakspeare, whose words Milton has preserved at the close of the sentence:

> "I had not so much of man about me,
> But all my mother came into my eyes,
> *And gave me up to tears.*"
>
> Henry V. Act 4.

496. *Quell'd his best, &c.:* Subdued his strongest powers, or his utmost power as a man.

502. *Better end, &c.:* It were better that you should end your existence here, yet unborn—that is, that you should be seen only in vision, and never have existence.

Forsook them when themselves they vilify'd
To serve ungovern'd appetite, and took
His image whom they served, a brutish vice,
Inductive mainly to the sin of Eve.
Therefore, so abject is their punishment,
Disfiguring not God's likeness, but their own,
Or, if his likeness, by themselves defaced,
While they pervert pure Nature's healthful rules
To loathsome sickness; worthily, since they
God's image did not rev'rence in themselves.
  I yield it just, said Adam, and submit.
But is there yet no other way, besides
These painful passages, how we may come
To death, and mix with our connatural dust?
  There is, said Michael, if thou well observe
The rule of—Not too much: by Temp'rance taught,
In what thou eat'st and drink'st; seeking from thence
Due nourishment, not gluttonous delight,
Till many years over thy head return:
So may'st thou live till, like ripe fruit, thou drop
Into thy mother's lap, or be with ease
Gather'd, not harshly pluck'd; for death mature.
This is old age; but then thou must outlive

517. *To serve ungoverned appetite:* Appetite here is made a person. *And took his image whom they served:* The image of ungoverned appetite. *A brutish* (degrading) *vice:* That was the principal occasion of the sin of Eve. *Inductive mainly to the sin of Eve:* How different is this image from God's image, as described IV. 291.—N.

531. *The rule of—Not too much:* "Ne quid nimis."—N.

536. *Mother's lap:* The Earth. An allusion may here be made to an incident mentioned by Livy, Book i. chap. 56, where Brutus is said to have imprinted a kiss upon the earth, because she was the common mother of all mortals.

538. *But then thou must outlive, &c.:* There is something very just and poetical in this description of the miseries of old age, so finely contrasted as they are with the opposite pleasures of youth. It is indeed short, but vastly expressive, and I think ought to excite the pity as well as the admiration of the reader; since the poor poet is here no doubt describing what he felt at the time he wrote it, being then in the decline of life, and troubled with various infirmities.—THYER.

Thy youth, thy strength, thy beauty, which will change
To wither'd, weak, and grey. Thy senses then
Obtuse, all taste of pleasure must forego,
To what thou hast; and for the air of youth,
Hopeful and cheerful, in thy blood will reign
A melancholy damp of cold and dry,
To weigh thy spirits down, and last consume
The balm of life. To whom our ancestor:
  Henceforth I fly not death, nor would prolong
Life much, bent rather how I may be quit,
Fairest and easiest, of this cumb'rous charge,
Which I must keep till my appointed day
Of rend'ring up, and patiently attend
My dissolution. Michael replied:
  Nor love thy life, nor hate; but what thou liv'st
Live well; how long, or short permit to Heav'n.
And now prepare thee for another sight.
  He look'd, and saw a spacious plain, whereon
Were tents of various hue: by some were herds
Of cattle grazing; others, whence the sound
Of instruments, that made melodious chime,
Was heard, of harp and organ; and who moved
Their stops and chords, was seen. His volant touch
Instinct through all proportions low and high,

551. *Attend:* Wait for.

553–54. *Nor love, &c.:* Campbell remarks that the dignity and authority of the preceptive style receive no small lustre from brevity. How many important lessons are couched in these two lines!

554. *Permit to Heav'n:* "Permitte Divis," Hor. Od. i. 9: 9.—N.

557. *Tents, &c.:* Those of Cain's descendants.

558. *Cattle, &c.:* These belonged to Jabal.

558–97. *Whence the sound, &c.:* As there is nothing more delightful in poetry than a contrast and opposition of incidents, the author, after this melancholy prospect of death and sickness, raises up a scene of mirth and love. The secret pleasure that steals into Adam's heart, as he is intent upon the vision, is imagined with great delicacy.—A.

560. *Harp and organ:* Invented by Jubal.

561. *Volant:* Flying, rapid. *Instinct:* Spontaneous, without effort.

Fled and pursued transverse the resonant fugue.
In other part stood one who, at the forge
Labouring, two massy clods of iron and brass
Had melted (whether found where casual fire
Had wasted woods on mountain or in vale,
Down to the veins of earth, thence gliding hot
To some cave's mouth; or whether wash'd by stream
From under ground): the liquid ore he drain'd
Into fit moulds prepared; from which he form'd
First his own tools; then what might else be wrought
Fusile, or grav'n in metal. After these,
But on the hither side, a different sort
From the high neighb'ring hills, which were their seat,
Down to the plain descended. By their guise,
Just men they seem'd, and all their study bent
To worship God aright, and know his works
Not hid; nor those things last which might preserve
Freedom and peace to men. They on the plain
Long had not walk'd, when, from the tents, behold
A bevy of fair women, richly gay
In gems and wanton dress! To th' harp they sung
Soft amorous ditties, and in dance came on.

563. *Resonant fugue:* A musical composition, in which the *several parts follow each other* (from *fuga*, flight), each *repeating* the subject at a certain interval, above or below the preceding part.—BRANDE.

564. *Stood one:* Tubal-Cain, Gen. iv. 20–22.

573. *Fusil:* Flowing, in a melted state. *Grav'n:* Carved. *After these:* As being the descendants of the younger brother. *But on the hither side:* Cain having been banished into a more distant country. *A different sort:* The posterity of Seth, wholly different from that of Cain. *From the high neighbouring hills which were their seat:* Having their habitation in the mountains near Paradise. *Down to the plain descended:* Where the Cainites dwelt. *By their guise just men they seem'd, &c.:* The Scripture itself speaks of them as the worshippers of the true God. *And know his works not hid:* Josephus, and other writers, inform us that they were addicted to the study of natural philosophy, and especially of astronomy (Antiq. lib. i. c. 2). *Nor those things last which might preserve:* Nor was it their last care and study to know those things which might preserve *freedom and peace to men.*—N.

583. *Bevy:* Company.

The men, though grave, eyed them, and let their eyes
Rove without rein, till in the amorous net
First caught, they liked, and each his liking chose:
And now of love they treat, till th' ev'ning star,
Love's harbinger, appear'd; then all in heat
They light the nuptial torch, and bid invoke
Hymen, then first to marriage rites invoked.
With feast and music all the tents resound.
Such happy interview, and fair event
Of love and youth not lost, songs, garlands, flow'rs,
And charming symphonies, attach'd the heart
Of Adam, soon inclined t' admit delight,
The bent of nature; which he thus express'd:
  True opener of mine eyes, prime Angel blest,
Much better seems this vision, and more hope
Of peaceful days portends, than those two past:
Those were of hate and death, or pain much worse;
Here Nature seems fulfill'd in all her ends.
  To whom thus Michael: Judge not what is best
By pleasure, though to nature seeming meet,
Created, as thou art, to nobler end,
Holy and pure, conformity divine.
Those tents thou saw'st so pleasant were the tents
Of wickedness, wherein shall dwell his race
Who slew his brother. Studious they appear
Of arts that polish life, inventors rare,
Unmindful of their Maker, though his Spirit
Taught them; but they his gifts acknowledged none;
Yet they a beauteous offspring shall beget;
For that fair female troop thou saw'st, that seem'd
Of Goddesses, so blithe, so smooth, so gay,

587. *Liking:* Object of his liking.

588. *Ev'ning star:* Venus.

591. *Hymen:* The pagan god of marriage.

604. *Pleasure:* By the pleasure it affords.

614. The construction is, *for thou sawest that fair female troop that &c.*

Yet empty of all good, wherein consists
Women's domestic honour and chief praise;
Bred only and completed to the taste
Of lustful appetence, to sing, to dance,
To dress, and troll the tongue, and roll the eye;—
To these that sober race of men, whose lives
Religious titled them the sons of God,
Shall yield up all their virtue, all their fame,
Ignobly to the trains and to the smiles
Of these fair atheists; and now swim in joy,
Ere long to swim at large; and laugh, for which
The world ere long a world of tears must weep.
  To whom thus Adam, of short joy bereft:
O pity and shame, that they, who to live well
Enter'd so fair, should turn aside to tread
Paths indirect, or in the mid-way faint!
But still I see the tenor of Man's woe
Holds on the same, from Woman to begin.
  From Man's effeminate slackness it begins,
Said th' Angel, who should better hold his place
By wisdom, and superior gifts received.
But now prepare thee for another scene.
  He look'd, and saw wide territory spread
Before him; towns and rural works between;
Cities of men, with lofty gates and tow'rs,
Concourse in arms, fierce faces threat'ning war,
Giants of mighty bone, and bold emprise:
Part wield their arms, part curb the foaming steed,
Single or in array of battle ranged

622. *Sons of God:* Descendants of Seth, Gen. vi. 1–4; but there are passages in this poem which countenance the exploded notion of the angels being intended, III. 463; V. 447; also in Par. Reg. II. 178.

626–27. *Swim at large . . . world of tears:* Witty allusions to the deluge, which was occasioned by the depravity to which these unlawful or ill-advised marriages gave rise, Gen. vi. 4–13.

637. *Another scene:* That of war, which causes Adam to shed tears, and pour forth most pathetic and just lamentations, 674–82.

642. *Emprise:* Enterprise.

Both horse and foot; nor idly must'ring stood.
One way a band select from forage drives
A herd of beeves, fair oxen and fair kine,
From a fat meadow-ground; or fleecy flock,
Ewes and their bleating lambs over the plain,
Their booty. Scarce with life the shepherds fly,
But call in aid; which makes a bloody fray.
With cruel tournament the squadrons join:
Where cattle pastured late, now scatter'd lies
With carcases and arms th' insanguined field
Deserted. Others, to a city strong
Lay siege, encamp'd; by battery, scale, and mine
Assaulting: others, from the wall, defend
With dart and javelin, stones and sulph'rous fire:
On each hand slaughter and gigantic deeds.
In other part the scepter'd heralds call
To council in the city gates. Anon
Grey-headed men and grave, with warriors mix'd,
Assemble, and harangues are heard; but soon
In factious opposition, till at last
Of middle age one rising, eminent
In wise deport, spake much of right and wrong,
Of justice, of religion, truth and peace,
And judgment from above. Him old and young
Exploded, and had seized with violent hands,
Had not a cloud descending snatch'd him thence,
Unseen amid the throng: so violence
Proceeded, and oppression, and sword-law

660. Iliad xviii. 491, 509, 527, 550, &c.

661. The *city gates* used to be the place for popular assemblies, judicial business.

665. *Of middle age:* Not as life is now measured. Enoch, here to, was three hundred and sixty-five years old at the time of his tr Gen. v. 23, which was only about half the usual duration then of life.

666. *Deport:* Deportment.

668. *Judgment, &c.:* Jude 14.

669. *Exploded:* Rejected with disdain, cried down.

Through all the plain; and refuge none was found.
Adam was all in tears, and to his Guide
Lamenting, turn'd full sad: O what are these?
Death's ministers, not men, who thus deal death
Inhumanly to men, and multiply
Ten thousand fold the sin of him who slew
His brother! for of whom such massacre
Make they but of their brethren, men of men?
But who was that just man, whom had not Heav'n
Rescued, had in his righteousness been lost?
  To whom thus Michael: These are the product
Of those ill-mated marriages thou saw'st;
Where good with bad were match'd; who of themselves
Abhor to join, and by imprudence mix'd,
Produce prodigious births of body or mind.
Such were these giants, men of high renown;
For in those days might only shall be admired,
And valour and heroic virtue call'd;
To overcome in battle and subdue
Nations, and bring home spoils with infinite
Man-slaughter, shall be held the highest pitch
Of human glory, and for glory done
Of triumph, to be styled great conquerors,
Patrons of mankind, Gods, and sons of Gods:
Destroyers rightlier call'd, and plagues of men.
Thus fame shall be achieved, renown on earth,
And what most merits fame in silence hid.
But he the seventh from thee, whom thou beheld'st
The only righteous in a world perverse,
And therefore hated, therefore so beset
With foes for daring single to be just,
And utter odious truth, that God would come

687. *Prodigious births of body or mind:* Milton leaves to the reader to choose between the two interpretations, that these men were either of gigantic stature and power, or of gigantic wickedness.

690. *Called:* Held in esteem.

694. *For glory done of triumph, &c.:* And shall be done for the glory of triumph, for the purpose of being styled *great conquerors, &c.*

To judge them with his saints; him the Most High,
Rapt in a balmy cloud with winged steeds,
Did, as thou saw'st, receive to walk with God,
High in salvation and the climes of bliss,
Exempt from death; to shew thee what reward
Awaits the good, the rest what punishment:
Which now direct thine eyes, and soon behold.
He look'd and saw the face of things quite changed.
The brazen throat of war had ceased to roar:
All now was turn'd to jollity and game,
To luxury and riot, feast and dance,
Marrying or prostituting, as befel,
Rape or adultery, where passing fair
Allured them: thence from cups to civil broils.
At length a reverend sire among them came,
And of their doings great dislike declared,
And testified against their ways. He oft
Frequented their assemblies, whereso met,
Triumphs or festivals, and to them preach'd
Conversion and repentance, as to souls
In prison under judgments imminent:
But all in vain: which when he saw, he ceased
Contending, and removed his tents far off:
Then from the mountain, hewing timber tall,
Began to build a vessel of huge bulk,
Measured by cubit, length, and breadth, and heighth;
Smear'd round with pitch, and in the side a door
Contrived; and of provisions laid in large

711. *Which* is governed by the more remote verb *behold*.

712, &c. To keep up an agreeable variety in his visions, after having raised in the mind of his reader the several ideas of terror which are conformable to the description of war, Milton passes on to those softer images of triumphs and festivals, in that vision of voluptuousness and luxury which ushers in the flood.—A.

719. *Sire*: Noah.

732. *Large*: Largely. As in Latin, the adjective is often used by Milton for the adverb.

For man and beast; when lo, a wonder strange!
Of every beast, and bird, and insect small,
Came sevens and pairs, and enter'd in as taught
Their order: last, the sire and his three sons
With their four wives; and God made fast the door.
Meanwhile the south wind rose, and with black wings
Wide hov'ring, all the clouds together drove
From under Heaven; the hills, to their supply,
Vapour, and exhalation dusk and moist,
Sent up amain. And now the thicken'd sky
Like a dark ceiling stood; down rush'd the rain
Impetuous, and continued till the earth
No more was seen. The floating vessel swum
Uplifted, and secure with beaked prow,
Rode tilting o'er the waves: all dwellings else
Flood overwhelm'd, and them with all their pomp
Deep under water roll'd; sea cover'd sea,
Sea without shore: and in their palaces,
Where luxury late reign'd, sea monsters whelp'd
And stabled. Of mankind, so numerous late,
All left, in one small bottom swum imbark'd.
How didst thou grieve then, Adam, to behold
The end of all thy offspring, end so sad,
Depopulation! Thee another flood,
Of tears and sorrow a flood, thee also drown'd,
And sunk thee as thy sons; till gently rear'd
By th' Angel, on thy feet thou stood'st at last,
Though comfortless, as when a father mourns

738. The description of the deluge here given by Milton bears in many particulars a great resemblance to the deluge of Deucaleon, described by Ovid, Book i. 260–355; but with great judgment has he omitted everything redundant or puerile in the Latin poet.—A.

742. *Amain:* At once.

749. A new sea covered the old one.

753. *All* (that were) *left.*

754. The transition made by the poet from the vision of the deluge to the concern it occasioned in Adam, is exquisitely graceful, and copied after Virgil; yet the first thought is rather in the spirit of Ovid.

[redacted]

Foreknowing can prevent,
And he the future evil shall no less
In apprehension than in substance feel
Grievous to bear. But that care now is past;
Man is not whom to warn: those few escaped
Famine and anguish will at last consume,
Wand'ring that watery desert. I had hope
When violence was ceased, and war on earth,
All would have then gone well, peace would have crown'd
With length of happy days the race of man;
But I was far deceived: for now I see
Peace to corrupt no less than war to waste.
How comes it thus? Unfold, celestial guide,
And whether here the race of man will end.
  To whom thus Michael: Those, whom last thou saw'st
In triumph and luxurious wealth, are they
First seen in acts of prowess eminent
And great exploits, but of true virtue void;
Who, having spilt much blood, and done much waste,
Subduing nations, and achieved thereby

766. *Dispensed*: Distributed, or dealt out in parcels, as the burden, &c.

769. *Abortive*: Premature.

773. *Neither*: Not. As in this instance, and frequently in Latin, this word is not always followed by *nor*, but by *and* sometimes.

777. *Escaped*: That have escaped. 784. (Tends) *to corrupt*.

Fame in the world, high titles, and rich prey,
Shall change their course to pleasure, ease, and sloth,
Surfeit, and lust, till wantonness and pride
Raise out of friendship hostile deeds in peace.
The conquer'd also, and enslaved by war,
Shall, with their freedom lost, all virtue lose
And fear of God, from whom their piety feign'd
In sharp contést of battle found no aid
Against invaders; therefore cool'd in zeal,
Thenceforth shall practice how to live secure,
Worldly or dissolute, on what their lords
Shall leave them to enjoy; for th' earth shall bear
More than enough, that temperance may be try'd:
So all shall turn degenerate, all depraved,
Justice and temperance, truth and faith forgot
One man except, the only son of light
In a dark age, against example good,
Against allurement, custom, and a world
Offended; fearless of reproach and scorn,
Or violence, he of their wicked ways
Shall them admonish, and before them set
The paths of righteousness, how much more safe,
And full of peace; denouncing wrath to come
On their impenitence; and shall return
Of them derided, but of God observed
The one just man alive. By his command
Shall build a wond'rous ark, as thou beheld'st
To save himself and household from amidst
A world devote to universal wrack.
No sooner he, with them of man and beast
Select for life, shall in the ark be lodged,
And shelter'd round, but all the cataracts

798. *Shall with freedom lost, &c.*: Milton everywhere shows his love of liberty; and here he observes very rightly that the loss of liberty is soon followed by the loss of all virtue and religion.—N.

809. Contrary to the example of others, good.

821. *Devote*: Devoted.

824. *Cataracts*: In the Arabic, Septuagint, Syriac, and Latin versions of

Of Heav'n, set open on the earth, shall pour
Rain day and night; all fountains of the deep,
Broke up, shall heave the ocean, to usurp
Beyond all bounds, till inundation rise
Above the highest hills: then shall this mount
Of Paradise, by might of waves, be moved
Out of his place, push'd by the horned flood,
With all his verdure spoil'd, and trees adrift,
Down the great river to the opening gulf,
And there take root an island salt and bare,
The haunt of seals, and orcs, and sea-mew's clang;
To teach thee that God attributes to place
No sanctity, if none be thither brought
By men who there frequent, or therein dwell.
And now what further shall ensue, behold.
He look'd, and saw the ark hull on the flood,

Genesis, this is the translation of the word which, in the English version, is rendered *windows*.

826. *All fountains of the deep:* The great reservoirs of waters under ground.

829. It is the opinion of many learned men, that Paradise was destroyed by the deluge, and our author describes it in a very poetical manner. *Push'd by the horn'd flood:* So that it was before the flood became universal, and while it poured along like a vast river; for rivers, when they meet with anything to obstruct their passage, divide themselves, and become *horned*, as it were; and hence the ancients have compared them to bulls:

"Sic *tauriforis* volvitur Aufidus."

Hor. Od. iv. 14. 25.

Down the great river to the opening gulf: Down the river Tigris or Euphrates, to the Persian Gulf. They were both rivers of Eden, and Euphrates particularly is called in Scripture, "*the great river, the River Euphrates*," Gen. xv. 18.—N.

835. *Orcs:* A species of whale. *Clangor* is the term which was used by the Latins to express the noise occasioned by the flight of large flocks of birds.

836–37. A weighty and practical remark, deserving universal attention. I think, says Mr. Thyer, that Milton here alludes to the manner of consecrating churches used by Archbishop Laud, which was prodigiously clamoured against by people of our author's thinking, as superstitious and foolish.

840. The ark is called a *hull*, because destitute of masts and sails.

Which now abated; for the clouds were fled,
Driven by a keen north-wind, that, blowing dry,
Wrinkled the face of deluge, as decay'd;
And the clear sun on his wide watery glass
Gazed hot, and of the fresh wave largely drew,
As after thirst; which made their flowing shrink
From standing lake to tripping ebb, that stole
With soft foot towards the Deep, who now had stopt
His sluices, as the Heav'n his windows shut.
The ark no more now floats, but seems on ground,
Fast on the top of some high mountain fix'd.
And now the tops of hills as rocks appear:
With clamour thence the rapid currents drive
Towards the retreating sea their furious tide.
Forthwith from out the ark a raven flies,
And after him, the surer messenger,
A dove, sent forth once and again to spy
Green tree or ground whereon his foot may light.
The second time returning, in his bill
An olive leaf he brings; pacific sign.

843. *Wrinkled the face, &c.:* The deluge is here personified, and represented with the wrinkles of old age, being about to disappear. The image, though exact, is regarded as far-fetched.

844. The *sun* is next personified in a happier manner. He looks into the diluvial ocean as his mirror. He drinks, *as after thirst, of the fresh wave*, the process of rapid evaporation produced by the sun's rays being alluded to. *Wave* is here put for *waves*, as we infer from the next line, which speaks of *their* flowing.

847. The *ebb*, or reflux water, is here beautifully personified. He steals with soft foot towards the deep. The deep is personified. *He stops his sluices:* The openings miraculously made, which let out his waters upon the earth. The sacred writer (Gen. vii. 11; viii. 3), and the poet (826–28, seem to suppose that, besides the ocean, there is an immense reservoir of water enclosed in the earth. They call it the "Deep," the "Fountains of the Deep;" and to this source, and to the *cataracts*, or water-spouts of Heaven, they attribute the deluge. *Heaven* (849) is personified also.

860. *Pacific sign:* Sign of peace, of God's mercy to mankind. The olive was sacred to Pallas, and borne by those who sued for peace, as being the emblem of it, and of plenty:

"Pacifer*æ*que manu ramum prætendit oliv*æ*."

Æn. viii. 116.

Anon dry ground appears, and from his ark
The ancient sire descends with all his train:
Then, with uplifted hands and eyes devout,
Grateful to Heav'n, over his head beholds
A dewy cloud, and in the cloud a bow
Conspicuous with three listed colours gay,
Betokening peace from God and covenant new.
Whereat the heart of Adam, erst so sad,
Greatly rejoiced, and thus his joy broke forth:
O thou, who future things canst represent
As present, heav'nly Instructor, I revive
At this last sight; assured that man shall live
With all the creatures, and their seed preserve.
Far less I now lament for one whole world
Of wicked sons destroy'd, than I rejoice
For one man found so perfect and so just,
That God vouchsafes to raise another world
From him and all his anger to forget.
But say, what mean those colour'd streaks in Heav'n
Distended, as the brow of God appeased?
Or serve they as a flow'ry verge to bind
The fluid skirts of that same watery cloud,
Lest it again dissolve and shower the earth?
To whom the Arch-Angel: Dext'rously thou aim'st;
So willingly doth God remit his ire,
Though late repenting him of man depraved,
Grieved at his heart, when looking down he saw
The whole earth fill'd with violence, and all flesh
Corrupting, each their way; yet those removed,
Such grace shall one just man find in his sight,
That he relents, not to blot out mankind,
And makes a covenant never to destroy

866. *Three listed colours*: Three striped colours. Referring to the red, yellow, and blue, which are the principal ones.

882–83. An ingenious thought.

886–87. Gen. vi. 6. A mode of speech not to be too literally interpreted, but designed strongly to express the Divine displeasure in view of man's degeneracy.

The earth again by flood, nor let the sea
Surpass his bounds, nor rain to drown the world
With man therein or beast; but when he brings
Over the earth a cloud, will therein set
His triple-coloured bow, whereon to look,
And call to mind his covenant. Day and night,
Seed-time and harvest, heat and hoary frost,
Shall hold their course, till fire purge all things new,
Both Heav'n and Earth, wherein the just shall dwell.

895. *With man therein or beast:* The last term is used in a wider sense, as comprehending also the birds.

BOOK XII.

THE ARGUMENT.

The Angel Michael continues from the flood to relate what shall succeed: then in the mention of Abraham comes by degrees to explain who that Seed of the Woman shall be, which was promised Adam and Eve in the fall: his incarnation, death, resurrection, and ascension; the state of the Church till his second coming. Adam, greatly satisfied and comforted by these relations and promises, descends the hill with Michael; wakens Eve, who all this while had slept, but with gentle dreams composed to quietness of mind and submission: Michael in either hand leads them out of Paradise, the fiery sword waving behind them, and the Cherubim taking their stations to guard the place.

INTRODUCTORY REMARKS.

THE Eleventh and Twelfth Books are built upon the single circumstance of the removal of our first parents from Paradise; but though this is not in itself so great a subject as that in most of the foregoing Books, it is extended and diversified with so many surprising incidents and pleasing episodes, that these last two Books can by no means be looked upon as unequal parts of this divine poem. It may be added, that, had not Milton represented our first parents as driven out of Paradise, his fall of man would not have been complete, and, consequently, his action would have been imperfect.—A.

But there is another topic of remark which the concluding Book of Milton's divine poem suggests: it is his comparative affluence of invention. The sentence upon Adam might have been attended by immediate expulsion; but how gracious is the divine condescension, to allow some interval of reflection, and, previously to ejectment, to fortify the minds of the repentant pair with anticipated knowledge and distant consolation! Thus the interest of the poem is kept alive with the reader to the last line. The whole of the Twelfth Book closely relates to Adam and his posterity; and so delightful are these soothing hopes of happiness administered by the archangel, that we, equally with Adam, forget that we are to quit Paradise, and are, like him, heart-struck by the sudden warning, that "the hour is come, the very minute of it;" and attend the "hastening angel, to the gates of exclusion, with all the sad and lingering acquiescence of our first parents."—E. B.

BOOK XII.

As one who in his journey bates at noon,
Though bent on speed, so here th' Arch-Angel paused
Betwixt the world destroy'd and world restored,
If Adam aught perhaps might interpose;
Then with transition sweet new speech resumes.
  Thus thou hast seen one world begin and end;
And man, as from a second stock, proceed.
Much thou hast yet to see, but I perceive
Thy mortal sight to fail; objects divine
Must needs impair and weary human sense:
Henceforth what is to come I will relate,
Thou therefore give due audience and attend.
This second source of men, while yet but few,
And while the dread of judgment past remains
Fresh in their minds, fearing the Deity,

1. *As one, &c.*: In the first edition, before the last Book was divided into two, the narration went on without any interruption; but upon that division in the second edition, these first five lines were inserted. This addition begins the Book very gracefully, and is, indeed (to apply the author's own words), *a sweet transition*.—N.

9–10. *Thy mortal sight to fail, &c.*: A very handsome reason is here devised for discontinuing the vision and despatching the remaining part of the history in the narrative form; though, doubtless, the true reason was the difficulty which the poet would have found to shadow out so mixed and complicated a story in visible objects.—A.

With some regard to what is just and right
Shall lead their lives, and multiply apace,
Labouring the soil, and reaping plenteous crop,
Corn, wine, and oil: and from the herd or flock,
Oft sacrificing bullock, lamb, or kid,
With large wine-off'rings pour'd, and sacred feast,
Shall spend their days in joy unblamed, and dwell
Long time in peace, by families and tribes,
Under paternal rule, till one shall rise,
Of proud ambitious heart; who not content
With fair equality, fraternal state,
Will arrogate dominion undeserved
Over his brethren, and quite dispossess
Concord and law of nature from the earth,
Hunting, (and men not beasts shall be his game,)
With war and hostile snare such as refuse
Subjection to his empire tyrannous:
A mighty hunter thence he shall be styled
Before the Lord, as in despite of Heav'n,
Or from Heav'n claiming second sov'reignty;

16. *With some regard, &c.:* This answers to the silver age of the poets; the Paradisaical state is the golden one: that of iron begins soon (24).—R.

24. *Till one shall rise, &c.:* It is generally agreed that the first governments of the world were patriarchal, *by families and tribes;* and that Nimrod was the first who laid the foundations of kingly government among mankind. Our author, therefore (who was no friend to kingly government at the best), represents him in a very bad light, as a most wicked and insolent tyrant; but he has great authorities, both Jewish and Christian, to justify him for so doing. The Scripture says of Nimrod, Gen. x. 9, that "he was a mighty hunter before the Lord." And this our author understands in its worst sense of hunting men, and not beasts (30), by persecution, oppression, and tyranny. The phrase, *before the Lord*, seems to be made use of by way of exaggeration, and in a bad sense, as in Gen. xiii. 13; xxxviii. 7. And St. Austin translates the phrase, *against the Lord*, to which opinion our author conforms, *as in despite of Heaven* (34), but then adopts the opinion of others also, that *before the Lord* is the same as *under the Lord*, usurping all authority to himself next under God, and claiming it, *jure Divino*, as was done in Milton's own time; *or from Heaven claiming second sovereignty*, 35.—N.

And from rebellion shall derive his name,
Though of rebellion others he accuse.
He with a crew, whom like ambition joins
With him or under him to tyrannize,
Marching from Eden tow'rds the west, shall find
The plain, wherein a black bituminous gurge
Boils out from under ground, the mouth of Hell:
Of brick, and of that stuff, they cast to build
A city and tow'r, whose top may reach to Heav'n;
And get themselves a name, lest far dispersed
In foreign lands, their memory be lost;
Regardless whether good or evil fame.
But God, who oft descends to visit men
Unseen, and through their habitations walks
To mark their doings, them beholding soon,
Comes down to see their city, ere the tow'r
Obstruct Heav'n-tow'rs; and in derision sets
Upon their tongues a various spirit, to rase

36. Nimrod is derived from a word meaning *to rebel*.

37. *Though of rebellion, &c.*: This was added by our author, probably not without a view to his own time, when himself and those of his party were stigmatized as the worst of rebels.—N.

41. *Gurge*: Whirlpool. The Hebrew word *chemar*, which we translate slime, is what the Greeks call *asphaltos*, and the Latins *bitumen*—a kind of pitch and that it abounded very much in the plain near Babylon—that it swam upon the waters—that there was a cave and fountain continually emitting it, and that this famous town, at this time, and the no less famous walls of Babylon afterwards, were built with this kind of cement, is confirmed by the testimony of several profane authors. This *black bituminous gurge*, this pitchy pool, the poet calls *the mouth of Hell*—not strictly speaking, but by the same sort of figure by which the ancient poets call Tænarus, or Avernus, the jaws and gate of Hell. Virg. Georg. iv. 467.

51. *Comes down to see, &c.*: Gen. xi. 5, &c. The Scripture here speaks after the manner of men. And thus the heathen gods are often represented as coming down to observe the actions of men, as in the stories of Lycaon, Philemon, &c.—N.

53. *A various spirit*: 2 Chron. xviii. 22. It is said that the Lord had put a *lying spirit* in the mouth of the prophets, here he puts a various spirit in the mouth of the builders—a spirit varying the sounds by which they would express their thoughts one to another, and bringing, consequently, *confusion*, whence the work is so called.—R.

Quite out their native language, and instead
To sow a jangling noise of words unknown.
Forthwith a hideous gabble rises loud
Among the builders; each to other calls,
Not understood, till hoarse, and all in rage
As mock'd, they storm. Great laughter was in Heav'n;
And looking down to see the hubbub strange,
And hear the din; thus was the building left
Ridiculous, and the work Confusion named.
Whereto thus Adam, fatherly displeased:
O execrable son, so to aspire
Above his brethren, to himself assuming
Authority usurp'd; from God not given.
He gave us only over beast, fish, fowl,
Dominion absolute; that right we hold
By his donation: but man over men
He made not lord: such title to himself
Reserving, human left from human free.
But this usurper, his encroachment proud

59. *Great laughter was in Heaven:* The author varies the tense in several places, and speaks of the future as past—future, with regard to the time when the angel is speaking; but past, with regard to the time which he is speaking of. Homer also represents the gods as laughing at the awkward limping carriage of Vulcan in waiting. Iliad i. 599, which Pope thus translates:

"Vulcan with awkward grace his office plies,
And unextinguished laughter shakes the skies."

But, as Mr. Thyer adds, it is rather too comic for the grave character of Milton's gods, to be represented as peeping down and laughing, like a parcel of mere mortals, to see the workmen puzzled and squabbling about their work; though there are such expressions even in Scripture. Ps. ii. 4; Prov. i. 26, &c.—N.

62. *And the work Confusion named.* For *Babel* in Hebrew signifies *confusion*, Gen. xi. 9. As the poet represents this confusion among the builders an object of ridicule, so he makes use of some ridiculous words, such as are not very usual in poetry, to heighten that ridicule, as *jangling noise, hideous gabble, strange hubbub.*—N.

71. *Human left from, &c.:* That is, left mankind in full and free possession of their liberty. Every reader must be pleased with the spirit of liberty that breathes in this speech of our first ancestor.—N.

Stays not on man; to God his tow'r intends
Siege and defiance. Wretched man! what food
Will he convey up thither to sustain
Himself and his rash army, where thin air
Above the clouds will pine his entrails gross,
And famish him of breath, if not of bread?
  To whom thus Michael: Justly thou abhorr'st
That son, who on the quiet state of men
Such trouble brought, affecting to subdue
Rational liberty; yet know withal,
Since thy original lapse, true liberty
Is lost, which always with right reason dwells
Twinn'd, and from her hath no dividual being;
Reason in man obscured, or not obey'd,
Immediately inordinate desires
And upstart passions catch the government
From reason, and to servitude reduce
Man till then free. Therefore, since he permits
Within himself unworthy powers to reign
Over free reason, God in judgment just
Subjects him from without to violent lords;
Who oft as undeservedly inthrall
His outward freedom. Tyranny must be,
Though to the tyrant thereby no excuse.
Yet sometimes nations will decline so low
From virtue, which is reason, that no wrong,
But justice, and some fatal curse annex'd,
Deprives them of their outward liberty,
Their inward lost. Witness th' irrev'rent son
Of him who built the ark, who for the shame

73. *To God his tower intends*: This not being asserted in Scripture, but only supposed by some writers, is better put into the mouth of Adam, than of the angel. I wish the poet had taken the same care in 51.

84. *Dwells twinned, &c.*: Liberty and virtue (*which is reason*, 98) are *twin sisters*, and the one hath no being divided from the other.—N.

85. *Dividual*: Separate.

101. *Son*: Ham, Gen. ix. 23, 25.

Done to his father, heard this heavy curse,
'Servant of servants,' on his vicious race.
Thus will this latter, as the former world,
Still tend from bad to worse, till God at last,
Weary'd with their iniquities, withdraw
His presence from among them, and avert
His holy eyes; resolving from thenceforth
To leave them to their own polluted ways;
And one peculiar nation to select
From all the rest, of whom to be invoked,
A nation from one faithful man to spring:
Him on this side Euphrates yet residing,
Bred up in idol-worship. O that men
(Canst thou believe?) should be so stupid grown,
While yet the patriarch lived, who 'scaped the flood,
As to forsake the living God, and fall
To worship their own work in wood and stone
For Gods! yet him God the Most High vouchsafes
To call by vision from his father's house,
His kindred, and false Gods, into a land
Which he shall shew him, and from him will raise
A mighty nation, and upon him shower
His benediction, so that in his seed
All nations shall be blest. He straight obeys,
Not knowing to what land, yet firm believes.
I see him, but thou canst not, with what faith

111. *Nation:* The Hebrew, which sprung from Abraham.

114. *Yet residing:* Not when the angel was speaking, but when God selected one peculiar nation. &c., 111-12.

115. Josh. xxiv. 2. As Terah, Abraham's father, was an idolater, I think we may be certain that Abraham was bred up in the religion of his father, though he renounced it afterwards, and, in all probability, converted his father likewise; for Terah removed with Abraham to Haran, and there died. See Gen. xi. 31, 32.—N.

117. Terah, Abraham's father, was born two hundred and twenty-two years after the flood, and Noah was living till the three hundred and fiftieth year after it; so that idolatry had gained some ground before his death.—S.

128. This is not, says Stebbing, a reverting to the former vision, as some

He leaves his Gods, his friends, and native soil,
Ur of Chaldæa, passing now the ford
To Haran: after him a cumb'rous train
Of herds, and flocks, and numerous servitude;
Not wand'ring poor, but trusting all his wealth
With God, who call'd him, in a land unknown.
Canaan he now attains: I see his tents
Pitch'd about Sechem, and the neighb'ring plain
Of Moreh; there, by promise, he receives
Gift to his progeny of all that land,
From Hamath northward to the Desert south

commentators seem to suppose, but a mode of speaking natural to the angel, to whom all the future was revealed.

It is well observed by Addison, that, as the principal design of this episode was to give Adam an idea of the holy person who was to reinstate human nature in that happiness and perfection from which it had fallen, the poet confines himself to the line of Abraham, whence the Messiah was to descend. The angel is described as seeing the patriarch actually travelling towards *the land of promise*, which gives a particular liveliness to this part of the narrative.

Our poet, sensible that this long historical description might grow irksome, has varied the manner of representing it as much as possible, beginning first with supposing Adam to have a prospect of it before his eyes, next by making the angel the relator of it, and lastly, by imitating the two former methods, and making Michael see it as in a vision, and give a rapturous enlivened account of it to Adam. This gives great ease to the languishing attention of the reader.—THYER.

130. *Ur:* Situated in Mesopotamia, near the Euphrates, and about four hundred miles northeast from Jerusalem. A short distance from *Ur* was *Haran*, to which Abraham first removed. *Ur* signifies *light* or *fire*, and received this name from the worship of the sun and its symbol, fire, being there practised.

132. *And numerous servitude:* Many servants. The abstract for the concrete.—N.

139. *Hamath:* Quite famous in the Bible as the northern limit of the land of Israel. According to Coleman, it is a narrow pass between Lebanon and Anti-Lebanon, at the head of the great Valley Cocle-Syria, above Baalbec, at the head waters of the Orontes, which runs north and west one hundred and fifty miles into the northeastern coast of the Mediterranean.

This river forms the natural boundary of the kingdom of Hamath on the south, and the limit of the land promised to Israel on the north.

(Things by their names I call, tho' yet unnamed),
From Hermon east to the great western sea;
Mount Hermon, yonder sea; each place behold
In prospect, as I point them: on the shore
Mount Carmel: here the double-founted stream
Jordan, true limit eastward; but his sons
Shall dwell to Senir, that long ridge of hills.
This ponder, that all nations of the earth
Shall in his seed be blest. By that seed
Is meant the great Deliv'rer, who shall bruise
The Serpent's head: whereof to thee anon
Plainlier shall be reveal'd. This patriarch blest,
Whom faithful Abraham due time shall call
A son, and of his son a grandchild leaves,
Like him in faith, in wisdom, and renown.

144. *Doubled-founted:* The Jordan has its origin among the mountains thirty or forty miles north of the Sea of Galilee. The original source is a large fountain just above Hasbeiya, twenty miles from Banias, or Cæsarea Philippi, and the ancient idolatrous city of Dan, where again are large fountains, which have usually been regarded as the head waters of the Jordan. —COLEMAN'S Geography of the Bible.

145. *True limit eastward:* Though the name of Canaan sometimes includes the whole land possessed by the twelve tribes, yet it appropriately belongs to no more than the country westward of the River Jordan; and the Jews themselves make a distinction between the land promised to their fathers, and the lands of Sihon and Og, which were to the eastward of the river. Moses does the same, Deut. ii. 29, and the land on this side Jordan was esteemed more holy than the land on the other.

146. *Senir:* Hermon, Deut. iii. 9, lying not far eastward of the sources of the Jordan, moistened with copious dews. It stands pre-eminent among the mountains of the land. It is thus described by an American missionary, Mr. Thompson: "Old Jebel Esh-Sheihh (the modern name), like a venerable Turk, with his head wrapped in a snowy turban, sits yonder on his throne in the sky, surveying with imperturbable dignity the fair lands below; and all around, east, west, north, south, mountain meets mountain to guard and gaze upon the lovely vale of the Huleh. What a constellation of venerable names: Lebanon and Hermon, Bashan and Gilead, Moab and Judah, Samaria and Galilee!"

152. *Abraham:* See Gen. xvii. 5. It means *a father of many nations.* His name previously was *Abram*, signifying *a great father.*

The grandchild with twelve sons increased, departs
From Canaan to a land hereafter call'd
Egypt, divided by the river Nile.
See where it flows, disgorging at seven mouths
Into the sea. To sojourn in that land
He comes, invited by a younger son,
In time of dearth; a son whose worthy deeds
Raise him to the second in that realm
Of Pharaoh. There he dies, and leaves his race
Growing into a nation, and now grown
Suspected to a sequent King, who seeks
To stop their overgrowth, as inmate guests
Too num'rous; whence of guests he makes them slaves
Inhospitably, and kills their infant males:
Till by two brethren (those two brethren call
Moses and Aaron) sent from God to claim
His people from inthralment, they return
With glory and spoil back to their promised land.
But first the lawless tyrant, who denies
To know their God, or message to regard,
Must be compell'd by signs and judgments dire.
To blood unshed the rivers must be turn'd;
Frogs, lice, and flies must all his palace fill
With loath'd intrusion, and fill all the land;
His cattle must of rot and murrain die;
Botches and blains must all his flesh emboss,
And all his people; thunder mix'd with hail,
Hail mix'd with fire, must rend th' Egyptian sky,
And wheel on th' earth, devouring where it rolls;
What it devours not, herb, or fruit, or grain
A darksome cloud of locusts swarming down

155. A Latin form of expression, as Plaut. "Cumque ea aucta liberis."

158. *See where it flows, &c.:* This pointing to the river adds a loveliness to the narrative, and the ancient poets seldom mention the river without taking notice of its *seven mouths*, Virg. Æn. vi. 800; Ovid Met. i. 422; ii. 256. —N.

179. *Murren:* The spelling conforms to the Latin word *murrena*.—N.

183. *Wheel:* Exod ix. 23–4.

Must eat, and on the ground leave nothing green:
Darkness must overshadow all his bounds,
Palpable darkness, and blot out three days;
Last, with one midnight stroke, all the first-born
Of Egypt must lie dead. Thus with ten wounds
The river-dragon tamed, at length submits
To let his sojourners depart, and oft
Humbles his stubborn heart: but still as ice
More harden'd after thaw, till in his rage
Pursuing whom he late dismiss'd, the sea
Swallows him with his host; but them lets pass
As on dry land, between two crystal walls,
Awed by the rod of Moses so to stand
Divided, till his rescued gain'd their shore.
Such wondrous power God to his saint will lend,
Though present in his Angel, who shall go
Before them in a cloud and pillar of fire
(By day a cloud, by night a pillar of fire),
To guide them in their journey, and remove
Behind them, while th' obdurate king pursues.
All night he will pursue; but his approach
Darkness defends between till morning watch
Then through the fiery pillar and the cloud
God, looking forth, will trouble all his host,
And craze their chariot-wheels: when by command
Moses once more his potent rod extends
Over the sea; the sea his rod obeys;
On their embattled ranks the waves return

188. *Palpable:* In the expressive language of the Bible, "Darkness that may be felt." In the Latin Vulgate it reads, "Tam densæ ut *palpari* queant." Hence our author's word *palpable*.

191. The river-dragon is an allusion to the crocodile, the chief inhabitant of the Nile. It was probably suggested by a sublime passage in the prophecy of Ezekiel, commencing with, "Thus saith the Lord, Behold I am against thee, Pharaoh, king of Egypt, the great dragon," &c.

207. *Darkness defends between, &c.:* Darkness between them *keeps off* his approach till, &c., Exod. xiv. 19, 20.

210. *Craze:* Crush, from the French *ecraser*.

[redacted]

214. *War*: Army.

216. The political cause of their long wanderings is given by Milton; the moral cause is omitted, for it was the design of the angel to comfort and not to distress Adam by this recital, Exod. xiii. 17, 18.

227. *Whose gray top*: It received this hue from the snow, the clouds, and smoke which enveloped it, Exod. xix.

230. *Part such as appertain, &c.*: It is singular that Milton here omits all mention of the moral law, the delivery of which formed so impressive and important a part of the proceedings at Sinai.

241. *In figure*: As a type or representative.

And all the prophets in their age the times
Of great Messiah shall sing. The laws and rites
Establish'd, such delight hath God in men
Obedient to his will, that he vouchsafes
Among them to set up his tabernacle,
The Holy One with mortal men to dwell.
By his prescript a sanctuary is framed
Of cedar, overlaid with gold; therein
An ark, and in the ark his testimony,
The records of his covenant; over these
A mercy-seat of gold between the wings
Of two bright Cherubim; before him burn
Seven lamps, as in a zodiac, representing
The heav'nly fires; over the tent a cloud
Shall rest by day, a fiery gleam by night,
Save when they journey; and at length they come,
Conducted by his Angel, to the land
Promised to Abraham and his seed. The rest
Were long to tell how many battles fought,
How many kings destroy'd, and kingdoms won,
Or how the sun shall in mid Heav'n stand still
A day entire, and night's due course adjourn,
Man's voice commanding, Sun in Gibeon stand,
And thou moon in the vale of Aijalon,
Till Israel overcome; so call the third
From Abraham, son of Isaac, and from him
His whole descent, who thus shall Canaan win.

255. *Seven lamps as in a zodiac:* That the lamps signified the seven planets, and that, therefore, the lamps stood slope-wise, as it were, to express the obliquity of the zodiac, is the gloss of Josephus, from whom, probably, Milton borrowed it, Joseph. Antiq. lib. 3, c. 6, 7, and De Bel. Jud. lib. 5, c. 5.—N.

258. *Save when they journey:* How it was when they journeyed is set forth in Exod. xl. 34, &c. The moving of the cloud, or of the pillar of fire was an indication of the divine will, that the Hebrews should proceed on their march. See also Exod. xiii. 21. The cloud, and the *fiery gleam* (257) were the sublime *ensigns* and *shields* of that distinguished people, and Jehovah was their invisible leader.

Here Adam interposed: O sent from Heav'n,
Enlight'ner of my darkness, gracious things
Thou hast reveal'd, those chiefly which concern
Just Abraham and his seed: now first I find
Mine eyes true opening, and my heart much eased,
Erewhile perplex'd with thoughts what would become
Of me and all mankind; but now I see
His day, in which all nations shall be blest;
Favour unmerited by me, who sought
Forbidden knowledge by forbidden means.
This yet I apprehend not, why to those
Among whom God will deign to dwell on earth,
So many and so various laws are given:
So many laws argue so many sins
Among them. How can God with such reside?
To whom thus Michael: Doubt not but that sin
Will reign among them, as of thee begot;
And therefore was law given them to evince
Their natural pravity, by stirring up
Sin against law to fight; that when they see
Law can discover sin, but not remove,
Save by those shadowy expiations weak,

270. *Here Adam interposed:* These interpositions of Adam have a very good effect, for otherwise the continued narrative of the angel would appear too long, and be tedious.—N.

274. *Mine eyes true opening:* For that was a false promise which the tempter had made, Gen. iii. 5.—N.

277. *His:* John viii. 56.

283. *So many laws argue, &c.:* The scruple of our first father, and the reply of the angel, are grounded on St Paul's Epistles, and particularly those to the Ephesians, Galatians, and Hebrews. Compare the following texts with our author: Gal. iii. 19; Rom. vii. 7, 8; Rom. iii. 20; Heb. ix. 13, 14; Heb. x. 4, 5; Rom. iv. 22–4; v. 1; Heb. vii. 18, 19; x. 1; Gal. iii. 11, 12, 23; iv. 7; Rom. viii. 15.

How admirably, as Bishop Newton further remarks, hath our author, in a few lines, summed up the sense and argument of these and more texts of Scripture! It is really wonderful how he could comprise so much divinity in so few words, and, at the same time, express it with such strength and perspicuity.

The blood of bulls and goats, they may conclude
Some blood more precious must be paid for man;
Just for unjust, that in such righteousness
To them by faith imputed, they may find
Justification towards God, and peace
Of conscience, which the law by ceremonies
Cannot appease, nor man the moral part
Perform, and, not performing, cannot live.
So law appears imperfect, and but given
With purpose to resign them in full time
Up to a better covenant, disciplined
From shadowy types to truth, from flesh to spirit,
From imposition of strict laws to free
Acceptance of large grace, from servile fear
To filial, works of law to works of faith.
And therefore shall not Moses, though of God
Highly beloved, being but the minister
Of law, his people into Canaan lead;
But Joshua, whom the Gentiles Jesus call,
His name and office bearing, who shall quell
The adversary Serpent, and bring back,
Through the world's wilderness long wander'd man
Safe to eternal Paradise of rest.
Meanwhile they in their earthly Canaan placed,
Long time shall dwell and prosper, but when sins
National interrupt their public peace,
Provoking God to raise them enemies;
From whom as oft he saves them penitent
By judges first, then under kings; of whom
The second, both for piety renown'd
And puissant deeds, a promise shall receive
Irrevocable, that his regal throne

310. *Jesus:* Acts vii. 45; Heb. iv. 8. *Joshua* in Hebrew, and *Jesus* in Greek, are the same name. The Septuagint renders the former by the latter, and in the passages here quoted the one is substituted for the other. The name means *Saviour*.

322. *A promise, &c.:* Reference is made to 2 Sam. vii. 16, and Ps. lxxxix. 34–36.

ever shall endure. The like shall sing
prophecy, that of the royal stock
David (so I name this King) shall rise
Son, the Woman's Seed to thee foretold,
foretold to Abraham, as in whom shall trust
All nations, and to kings foretold, of kings
The last; for of his reign shall be no end.
But first a long succession must ensue,
And his next son, for wealth and wisdom famed,
The clouded ark of God, till then in tents
Wand'ring, shall in a glorious temple enshrine.
Such follow him as shall be register'd
Part good, part bad, of bad the longer scroll;
Whose foul idolatries, and other faults
Heap'd to the popular sum, will so incense
God, as to leave them, and expose their land,
Their city, his temple, and his holy ark,
With all his sacred things, a scorn and prey
To that proud city, whose high walls thou saw'st
Left in confusion, Babylon thence call'd:
There in captivity he lets them dwell
The space of seventy years, then brings them back,
Rememb'ring mercy, and his covenant sworn
To David, 'stablish'd as the days of Heav'n.
Return'd from Babylon, by leave of kings
Their lords, whom God disposed, the house of God
They first re-edify, and for a while
In mean estate live moderate, till grown
In wealth and multitude, factious they grow.
But, first, among the priests dissension springs!
Men who attend the altar, and should most
Endeavour peace. Their strife pollution brings

325. *All prophecy*: All the prophets.

338. *Heap'd to the popular sum*: Added to the people's amount (of crim

342. *Thou sawest*: Not physically, but with the eye of the mind upon narration of the angel.

355. *Their strife, &c.*: It was chiefly through the contests between and Manelaus, high priests of the Jews, that the temple was pollut

Upon the temple itself. At last they seize
The sceptre, and regard not David's sons;
Then lose it to a stranger, that the true
Anointed King, Messiah, might be born
Barr'd of his right; yet at his birth a star,
Unseen before in Heav'n, proclaims him come,
And guides the eastern sages, who inquire
His place, to offer incense, myrrh, and gold.
His place of birth a solemn Angel tells
To simple shepherds, keeping watch by night:
They gladly thither haste, and, by a choir
Of squadron'd Angels, hear his carol sung:
A virgin is his mother, but his Sire
The Pow'r of the Most High. He shall ascend
The throne hereditary, and bound his reign
With earth's wide bounds, his glory with the Heav'ns.
He ceased, discerning Adam with such joy
Surcharged, as had like grief been dew'd in tears,
Without the vent of words, which these he breathed:
O prophet of glad tidings! finisher
Of utmost hope! now clear I understand
What oft my steadiest thoughts have search'd in vain,
Why our great expectation should be call'd
The seed of Woman. Virgin Mother, hail!
High in the love of Heav'n, yet from my loins
Thou shalt proceed, and from thy womb the Son
Of God Most High; so God with Man unites.
Needs must the Serpent now his capital bruise

Antiochus Epiphanes. See 2 Maccab. v., and Prideaux, and Davidson. *At last they seize the sceptre* (356): Aristobulus, the eldest son of Hyrcanus, high priest of the Jews, was the first who assumed the title of king after the Babylonish captivity, B. C. 107. *And regard not David's sons:* None of the family having had the government since the days of Zerubbabel. *Then lose it to a stranger* (358): To Herod who was an Idumean, in whose reign Christ was born. See Josephus and Prideaux.—N.

370. *And bound his reign:* A beautiful parallel passage may be read in Virg. Æn. i. 287:

"Imperium oceano, famam qui terminet astris."

383. *Capital bruise:* Bruise on the head.

Expect with mortal pain. Say where and when
Their fight; what stroke shall bruise the Victor's heel?
To whom thus Michael: Dream not of their fight
As of a duel, or the local wounds
Of head or heel: not therefore joins the Son
Manhood to Godhead, with more strength to foil
Thy enemy; nor so is overcome
Satan, whose fall from Heav'n, a deadlier bruise,
Disabled not to give thee thy death's wound:
Which he, who comes thy Saviour, shall recure,
Not by destroying Satan, but his works
In thee and in thy seed: nor can this be,
But by fulfilling that which thou didst want,
Obedience to the law of God imposed
On penalty of death, and suff'ring death,
The penalty to thy transgression due,
And due to theirs, which out of thine will grow:
So only can high justice rest appaid.
The law of God exact he shall fulfil,
Both by obedience and by love, though love
Alone fulfil the law. Thy punishment
He shall endure, by coming in the flesh
To a reproachful life and cursed death,
Proclaiming life to all who shall believe
In his redemption, and that his obedience
Imputed becomes theirs by faith, his merits
To save them, not their own, though legal works.

400. *Due to theirs, &c.:* Punishment is due to men's actual transgressions, though the original depravity, the transgression of Adam, was the root of them.—R.

401. *Appaid:* Satisfied.

410. *To save them, &c.:* I apprehend that the verb *believe* governs the rest of the sentence, and I understand the passage thus: *Proclaiming life to all who shall believe in his redemption*, and shall believe *that his obedience imputed becomes theirs by faith*, and shall believe *his merits to save them, not their own, though legal works.*—N.

Another, and perhaps better construction, may be suggested for the latter part of this passage, commencing at *his merits* (409), by simply supplying (from 407) the word *proclaiming*. Proclaiming his merits to save, &c.

For this he shall live hated, be blasphemed,
Seized on by force, judged, and to death condemn'd,
A shameful and accursed, nail'd to the cross
By his own nation, slain for bringing life;
But to the cross he nails thy enemies;
The law that is against thee, and the sins
Of all mankind, with him there crucify'd,
Never to hurt them more who rightly trust
In this his satisfaction. So he dies,
But soon revives; death over him no power
Shall long usurp: ere the third dawning light
Return, the stars of morn shall see him rise
Out of his grave, fresh as the dawning light;
Thy ransom paid, which man from death redeems,
His death for man, as many as offer'd life
Neglect not, and the benefit embrace
By faith not void of works. This Godlike act
Annuls thy doom, the death thou shouldst have died,
In sin for ever lost from life. This act
Shall bruise the head of Satan, crush his strength,
Defeating sin and death, his two main arms,
And fix far deeper in his head their stings
Than temp'ral death shall bruise the Victor's heel,
Or theirs whom he redeems, a death-like sleep,
A gentle wafting to immortal life.
Nor after resurrection shall he stay
Longer on earth than certain times t' appear
To his disciples, men who in his life
Still follow'd him: to them shall leave in charge
To teach all nations what of him they learn'd
And his salvation; them who shall believe
Baptizing in the profluent stream, the sign

415. *Enemies*: These are the law and the sins mentioned in the following e. Col. ii. 14, is alluded to.

424. *Thy ransom, &c.*: Adam is spoken of as a representative of the man race; so in 427.

425. An explanation is here made of the term *ransom* in the line above.

Of washing them from guilt of sin to life
Pure, and in mind prepared, if so befall,
For death, like that which the Redeemer died.
All nations they shall teach; for, from that day,
Not only to the sons of Abraham's loins
Salvation shall be preach'd, but to the sons
Of Abraham's faith, wherever through the world;
Lo in his seed all nations shall be blest.
Then to the Heav'n of Heav'ns he shall ascend
With victory, triumphing through the air
Over his foes and thine; there shall surprise
The Serpent, prince of air, and drag in chains
Thro' all the realm, and there confounded leave;
Then enter into glory, and resume
His seat at God's right hand, exalted high
Above all names in Heav'n; and thence shall come,
When this world's dissolution shall be ripe,
With glory and pow'r to judge both quick and dead;
To judge th' unfaithful dead, but to reward
His faithful, and receive them into bliss,
Whether in Heav'n or Earth; for then the Earth
Shall all be Paradise; far happier place
Than this of Eden, and far happier days.
  So spake th' Arch-Angel Michael, then paused,
As at the world's great period; and our sire,
Replete with joy and wonder, thus reply'd:
  O Godness infinite, Goodness immense!
That all this good of evil shall produce,
And Evil turn to good! more wonderful
Than that which by creation first brought forth
Light out of darkness! full of doubt I stand,
Whether I should repent me now of sin,

469. The poet has very finely represented the joy and gladness of hea which rises in Adam upon his discovery of the Messiah. As he sees h day at a distance through types and shadows, he rejoices in it; but when finds the redemption of man completed, and Paradise again renewed, he h breaks forth in rapture and delight.—A.

470. *Of*: Out of.

By me done and occasion'd, or rejoice
Much more, that much more good thereof shall spring,
To God more glory, more good-will to men
From God, and over wrath grace shall abound.
But say: if our Deliv'rer up to Heav'n
Must reascend, what will betide the few
His faithful, left among th' unfaithful herd,
The enemies of truth? Who then shall guide
His people? who defend? Will they not deal
Worse with his followers than with him they dealt?
Be sure they will, said the Angel; but from Heav'n
He to his own a Comforter will send,
The promise of the Father, who shall dwell
His Spirit within them, and the law of faith,
Working through love, upon their hearts shall write,
To guide them in all truth, and also arm
With spiritual armour able to resist
Satan's assaults, and quench his fiery darts;
What man can do against them, not afraid,
Though to the death, against such cruelties
With inward consolations recompensed,
And oft supported so as shall amaze
Their proudest persecutors; for the Spirit
Pour'd first on his Apostles, whom he sends
T' evangelize the nations, then on all
Baptized, shall them with wondrous gifts endue
To speak all tongues, and do all miracles,
As did their Lord before them. Thus they win
Great numbers of each nation to receive
With joy the tidings brought from Heav'n. At length,
Their ministry perform'd, and race well run,
Their doctrine and their story written left,
They die; but in their room, as they forewarn,
Wolves shall succeed for teachers, grievous wolves,
Who all the sacred mysteries of Heav'n
To their own vile advantages shall turn

487–8. *Shall dwell his spirit within them:* Shall cause his spirit (disposition or temper) to dwell within them; shall make them like Christ.

Of lucre and ambition; and the truth
With superstitions and traditions taint,
Left only in those written records pure,
Though not but by the Spirit understood.
Then shall they seek to avail themselves of names
Places and titles, and with these to join
Secular pow'r; though feigning still to act
By spiritual, to themselves appropriating
The Spirit of God, promised alike, and given,
To all believers; and from that pretence,
Spiritual laws by carnal power shall force
On ev'ry conscience; laws which none shall find
Left them inroll'd, or what the Spirit within
Shall on the heart engrave. What will they then
But force the Spirit of grace itself, and bind
His consort Liberty? What but unbuild
His living temples, built by faith to stand,
Their own faith, not another's? for on earth
Who against faith and conscience can be heard
Infallible? Yet many will presume:
Whence heavy persecution shall arise
On all who in the worship persevere
Of spirit and truth; the rest, far greater part,
Will deem in outward rites and specious forms
Religion satisfy'd. Truths shall retire
Bestuck with sland'rous darts, and works of faith
Rarely be found. So shall the world go on,
To good malignant, to bad men benign;
Under her own weight groaning till the day
Appear of respiration to the just
And vengeance to the wicked, at return

522. *Laws which none, &c.:* Laws neither agreeable to revealed nor natural religion; neither to be found in holy Scripture, nor written on their hearts by the Spirit of God, according to that Divine promise, Jer. xxxi. 33.—N.

526. *His consort liberty:* "Where the spirit of the Lord is, there is liberty," 2 Cor. iii. 17.

527. *Living temples:* Christians are denominated by the Apostle Paul "*temples of the Holy Ghost*," 1 Cor. iii. 16, 17; vi. 19.

532. *Of spirit and truth:* An allusion to John iv. 23.

Of him so lately promised to thy aid,
The Woman's Seed, obscurely then foretold;
Now amplier known thy Saviour and thy Lord:
Last in the clouds from Heav'n to be reveal'd
In glory of the Father, to dissolve
Satan with his perverted world, then raise
From the conflagrant mass, purged and refined,
New Heav'ns, new Earth, ages of endless date
Founded in righteousness, and peace, and love,
To bring forth fruits, joy, and eternal bliss.
He ended; and thus Adam last reply'd:
How soon hath thy prediction, Seer blest,
Measured this transient world, the race of time,
Till time stand fix'd! Beyond is all abyss,
Eternity, whose end no eye can reach.
Greatly instructed, I shall hence depart,
Greatly in peace of thought, and have my fill
Of knowledge, what this vessel can contain;
Beyond which was my folly to aspire.
Henceforth I learn that to obey is best,
And love with fear the only God; to walk
As in his presence; ever to observe
His providence, and on him sole depend,
Merciful over all his works, with good
Still overcoming evil, and by small
Accomplishing great things; by things deem'd weak
Subverting worldly strong, and worldy wise
By simply meek; that suffering for truth's sake
Is fortitude to highest victory,
And to the faithful, death the gate of life:
Taught this by his example, whom I now
Acknowledge my Redeemer ever blest.
To whom thus also th' Angel last reply'd:

546. *To dissolve Satan, &c.:* This verb more appropriately applies to *world* than to Satan, and must be taken in a stricter sense in its application to the former than to the latter. The expression is derived from 2 Pet. iii. 11, 12, "Seeing then that all these things shall be *dissolved*," &c.

574. *Last replied:* This is the last speech of the angel, as the foregoing

This having learn'd, thou hast attain'd the sum
Of wisdom; hope no higher, though all the stars
Thou knew'st by name, and all th' ethereal pow'rs,
All secrets of the deep, all Nature's works,
Or works of God in Heav'n, air, earth, or sea,
And all the riches of this world enjoy'dst,
And all the rule, one empire: only add
Deeds to thy knowledge answerable; add faith,
Add virtue, patience, temperance; add love,
By name to come call'd Charity, the soul
Of all the rest: then wilt thou not be loath
To leave this Paradise, but shalt possess
A Paradise within thee happier far.
Let us descend now therefore from this top
Of speculation; for the hour precise
Exacts our parting hence: and see the guards,
By me encamp'd on yonder hill, expect
Their motion, at whose front a flaming sword,
In signal to remove, waves fiercely round.
We may no longer stay. Go, waken Eve:
Her also I with gentle dreams have calm'd,
Portending good, and all her spirits composed
To meek submission. Thou at season fit
Let her with thee partake what thou hast heard,
Chiefly what may concern her faith to know,
The great deliv'rance by her seed to come
(For by the Woman's seed) on all mankind:
That ye may live, which will be many days,
Both in one faith unanimous, though sad,
With cause, for evils past; yet much more cheer'd
With meditation on the happy end.
He ended, and they both descend the hill;
Descended, Adam to the bower, where Eve

one is the last speech of Adam; and they are both introduced in the same manner.

588. *Top of speculation:* High eminence commanding a most extensive prospect. It may further have reference to the visions and predictions there offered to Adam.

Lay sleeping, ran before; but found her waked;
And thus with words not sad she him received:
Whence thou returns't, and whither went'st, I know:
For God is also in sleep, and dreams advise,
Which he hath sent propitious, some great good
Presaging, since with sorrow and heart's distress
Weary'd I fell asleep; but now lead on;
In me is no delay. With thee to go,
Is to stay here; without thee here to stay,
Is to go hence unwilling; thou to me
Art all things under Heav'n, all places thou,
Who for my wilful crime art banish'd hence.
This further consolation yet secure
I carry hence: though all by me is lost,
(Such favour I unworthy am vouchsafed)
By me the promised Seed shall all restore.
So spake our mother Eve; and Adam heard
Well pleased, but answer'd not; for now too nigh
Th' Arch-Angel stood, and from the other hill

608. *Found her wak'd:* Newton notices an inconsistency with the Argument, which relates that Adam *wakens Eve;* but may he not have waked her by his *running* to the bower where she lay sleeping.

609. The poem ends very nobly. The last speeches of Adam and the archangel are full of moral and instructive sentiments. The sleep that fell upon Eve, and the effects it had in quieting the disorders of her mind, produce the same kind of consolation in the reader, who cannot peruse this last beautiful speech which is ascribed to the mother of mankind, without a secret pleasure and satisfaction.—A.

611. *Advise:* Admonish, give information, Numb. xii. 6. Adam had a vision, and Eve a dream; and God was concerned in both.

616. *Is to stay here, &c.:* She is now come to that temper of mind in which she thinks it Paradise wherever her husband is, as the angel had taught her before, XI. 290. So that the author makes woman's Paradise to be in company with her husband, but man's to be in himself, 587.—N.

624–34. Heliodorus, in his Æthiopics, acquaints us, that the motion of the gods differs from that of mortals, as the former do not stir their feet, nor proceed step by step, but slide over the surface of the earth by a uniform swimming of the whole body. The same kind of motion is here poetically attributed to the angels who were to take possession of Paradise.—A.

To their fix'd station, all in bright array
The cherubim descended; on the ground
Gliding meteorous, as evening mist
Risen from a river o'er the marish glides,
And gathers ground fast at the labourer's heel
Homeward returning. High in front advanced,
The brandish'd sword of God before them blazed
Fierce as a comet; which with torrid heat,
And vapour as the Libyan air adust,
Began to parch that temperate clime: whereat
In either hand the hast'ning Angel caught
Our ling'ring parents, and to th' eastern gate
Led them direct, and down the cliff as fast
To the subjected plain; then disappear'd.
They, looking back, all the eastern side beheld
Of Paradise (so late their happy seat)
Waved over by that flaming brand, the gate
With dreadful faces throng'd and fiery arms.
Some natural tears they dropt, but wiped them soon:
The world was all before them where to choose
Their place of rest, and Providence their guide.
They, hand in hand, with wand'ring steps and slow,

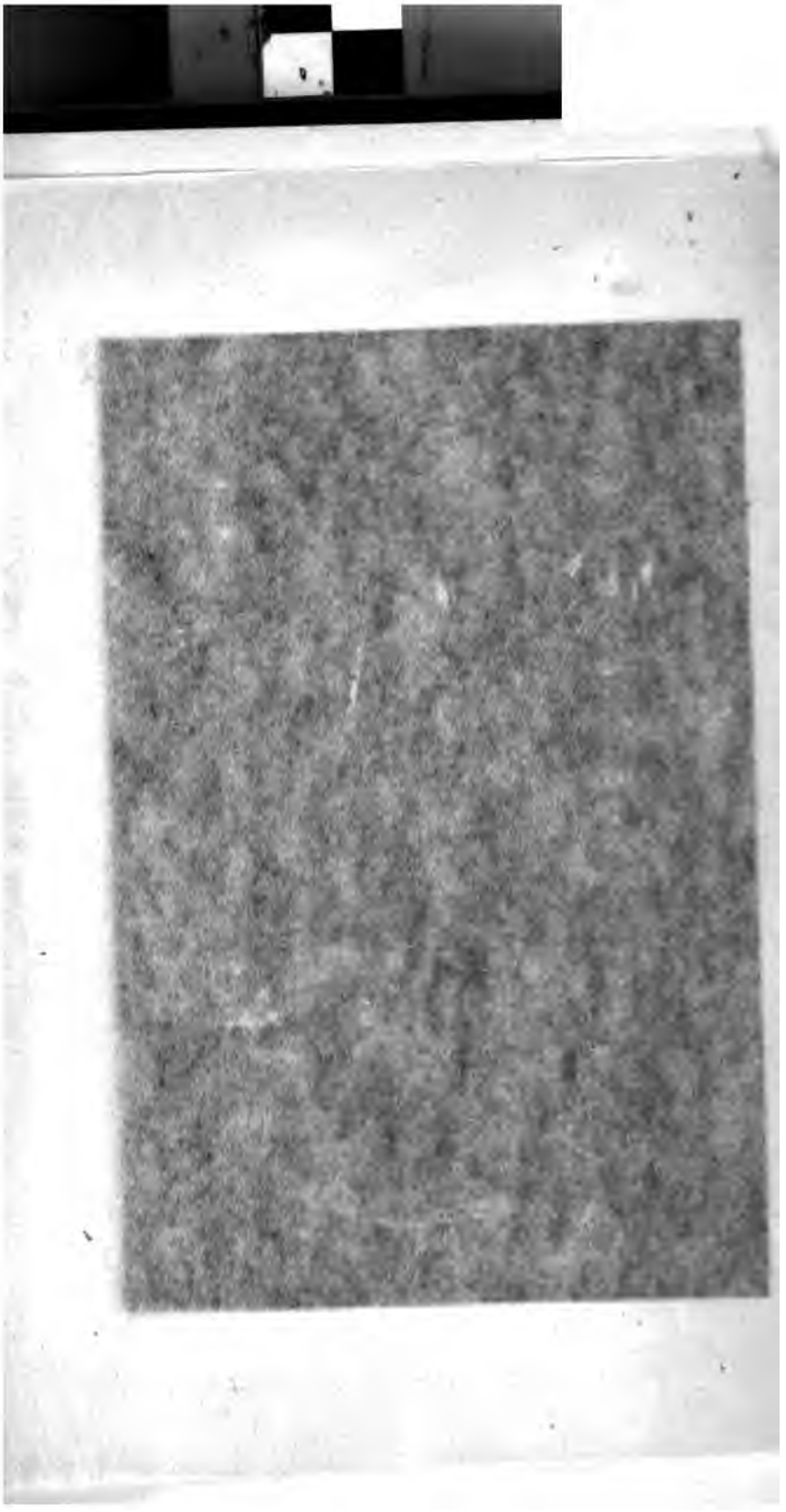
630. *Marish:* Marsh, from the French *marais*, or the Latin *mariscus*, rushes commonly growing in such a situation. The word occurs in 1 Maccab. ix. 42, 45; also in Shakspeare, Henry VI. Act. 1.

635. *Adust:* Scorched, fiery.

637–41. An allusion is here made to the incident of Lot and his family being conducted by the angel from the doomed Sodom, Gen. xix. 15–26.

643. *Flaming brand:* Milton had called it a *sword* before, XI. 120, "and of a *sword* the *flame*;" and XII. 633, and *brand* here does not signify what we commonly mean by it, but a *sword*, as it is used in the Faery Queen of Spenser: "Which steely *brand* . . . . . that all other swords excelled;" and also in other more recent authors. *Brando*, in Italian, signifies a sword; so called, as Junius thinks, because men fought with burnt stakes and firebrands before arms were invented.—N.

647. *Providence their guide:* As Michael, who had hitherto conducted them by the hand was departed from them, they had no guide to their steps but the general guidance of Providence to keep them safe and unhurt.—P.



Through Eden took their solitary way.

649. *Solitary way:* It was solitary, not in regard to any companions whom they had met with elsewhere, but because they were here to meet with no object of any kind they were acquainted with, XI. 305—P. Or it was solitary in reference to the companionship of Michael.

647–49. It has been objected to these lines, that they end the poem in too sorrowful a manner, and that they are inconsistent with other passages in this Book, which describe the joy, the peace, and consolation of our first parents. But these emotions, as Dr. Pierce remarks, are represented always as arising in our first parents from a view of some future good, chiefly of the Messiah; while the thought of leaving Paradise was always a *sorrowful* one to them, 613, 638, 645, 603.

As to the first-named objection, there is, says Newton, no more necessity that an epic poem should conclude happily, than there is that a tragedy should conclude unhappily. There are several instances of a tragedy ending happily; and with as good reason, an epic poem may terminate fortunately or unfortunately, as the nature of the subject requires; and the subject of *Paradise Lost* plainly requires something of a *sorrowful* parting, and was intended, no doubt, for terror as well as pity—to inspire us with the fear of God, as well as with commiseration of man.

Newton further calls us to observe the beauty of the numbers in these concluding lines—the heavy dragging of the first line, which cannot be pronounced but slowly, and with several pauses:

"They | hand in hand, | with wand'ring steps, | and slow," |

and then the quicker flow of the last line, with only the usual pause in the middle. As if our first parents had moved heavily at first, being loath to leave their delightful Paradise; and afterwards mended their pace, when they were at a little distance. At least this is the idea which the numbers convey. The varying of the pauses, is the life and soul of all versification, in all languages. It is this chiefly which makes Virgil's verse better than Ovid's, and Milton's superior to that of any other English poet; and it is for want of this chiefly that the French heroic verse can never come up to the English. There can be no good poetry without music, and there can be no music without variety.

CONCLUDING OBSERVATIONS.

No just heroic poem ever was, or can be made, whence one great *moral* may not be deduced. That which reigns in Milton is the most general and most useful that can be imagined. It is, in short, this: THAT OBEDIENCE TO THE WILL OF GOD MAKES MEN HAPPY, AND THAT DISOBEDIENCE MAKES THEM MISERABLE. This is obviously the moral of the principal story which turns upon Adam and Eve, who continued in Paradise while they kept the command that was given them, and were driven out of it as soon as they transgressed. This is likewise the moral of the principal episode, which shows us how an innumerable multitude of angels fell by their disobedience.

Besides this great moral, which may be regarded as the soul of the story, there is an infinity of under-morals, which may be drawn from the several parts of the poem, rendering this work more useful and instructive than any other poem in any language.—A.

Throughout the whole poem the author discovers himself to have been a most critical reader, and a most passionate admirer, of holy Scripture. *He is indebted to Scripture infinitely more than to Homer and Virgil, and all other books whatever.* Not only his principal story, but all his episodes are founded on Scripture. The Scripture has not only furnished him with the noblest hints, raised his thoughts, and fired his imagination, but has also very much enriched his language, given a certain solemnity and majesty to his diction, and supplied him with many of his choicest, happiest expressions. Let men, therefore, learn from this instance to reverence those sacred writings. If any man can pretend to deride or despise them, it must be said of him at least, that he has a taste and genius the most different from Milton's that can be imagined. Whoever has any true taste and genius, we are confident, will esteem this poem the best of modern productions, and the Scriptures the best of all ancient ones.—N.

THE LIFE OF MILTON A GREAT EPIC ITSELF.

Let us glance for a moment at what was even finer than Milton's transcendent genius—his character. His life was a great epic itself. Byron's life was a tragic comedy; Sheridan's was a brilliant farce; Shelley's was a wild, mad, stormy tragedy; Keats' life was a sad, brief, beautiful lyric; Moore's has been a love song; Coleridge's was a "Midsummer Night's Dream;" Schiller's was a harsh, difficult, wailing, but ultimately victorious war ode, like one of Pindar's; Goethe's was a brilliant, somewhat melodramatic, but finished novel; Tasso's was an elegy; but Milton, and Milton alone, acted as well as wrote an epic complete in all its parts—high, grave, sustained, majestic. His life was a self-denied life. "Susceptible," says one, "as Burke, to the attractions of historical prescription, of royalty, of chivalry, of an ancient church, installed in cathedrals and illustrated by old martyrdoms, he threw himself, the flower of elegance, on the side of the reeking conventicle—the side of humanity, unlearned and unadorned." It was a life of labour and toil; labour and toil unrewarded, save by the secret sunshine of his own breast, filled with the consciousness of divine approbation, and hearing from afar the voice of universal future fame.

It was a life of purity. Even in his youth, and in the countries of the south, he seems to have remained unsullied. Although no anchorite, he was temperate. Rapid in his meals, he was never weary of the refreshment of music; his favourite instrument, as might have been expected, being the organ. It was a life not perfect; there were spots on his fame—acerbities of temper, harshness of language, peculiarities of opinion, which proved him human, and grappled him with difficulty to earth, like a vast balloon ere it takes its flight upward.

It was the life of a patriot, "faithful found among the faithless, faithful only he;" and Abdiel, that dreadless angel, is just Milton transferred to the skies. It was, above all, the life of a Christian; it was the life of prayer, of faith, of meek dependence, of perpetual communing with Heaven.

Thus faintly have we pictured John Milton. Forgive us, mighty shade! wherever thou art, mingling in whatever choir of adoring spirits, or engaged

in whatever exalted ministerial service above, or whether present now among those "millions of spiritual creatures that walk the earth;"—forgive us the feebleness, for the sake of the sincerity of the offering, and reject it not from that cloud of incense which, with enlarging volume, and deepening fragrance, is ascending to thy name, from every country, and in every language!

In fine, we tell not our readers to imitate Milton's genius: that may be too high a thing for them: but to imitate his life—the patriotism, the sincerity, the manliness, the purity, and the piety of his character. When considering him, and the other men of his day, we are tempted to say, "There were giants in those days," while we have fallen on the days of little men: nay, to cry out with her of old, "I saw gods ascending from the earth, and one of them is like to an *old man, whose face is covered with a mantle.*" In those days of rapid and universal change, what need for a spirit so pure, so wise, so sincere, and so gifted as his! and who will not join in the language of Wordsworth!

"Milton! thou shouldst be living at this hour.
England hath need of thee She is a fen
Of stagnant waters. We are selfish men.
O, raise us up! Return to us again.

. . . . . .

"Thy soul was like a star; and dwelt apart;
Pure as the naked heavens, majestic, free.
So didst thou travel on life's common way,
In cheerful godliness; and yet thy heart
The lowliest duties on itself did lay."

GILFILLAN.

STRICTURES UPON DR. JOHNSON'S CRITICISM.

Johnson's criticism, inserted in his "Life of Milton," is so universally known, that I shall not repeat it here; it shows the critic to have been a master of language, and of perspicuity, and method of ideas; it has not, however, the sensibility, the grace, and the nice perceptions of Addison: it is analytical and dry. As it does not illustrate any of the abstract positions by cited instances, it requires a philosophical mind to feel its full force; it has wrapped up the praises, which were popularly expressed by Addison, in language adapted to the learned. The truth is, that Johnson's head was more the parent of that panegyric than his heart. He speaks by rule; and by rule he is forced to admire. Rules are vain to which the heart does not assent. Many of the attractions of Milton's poem are not at all indicated by the general words of Johnson. From Addison's critique we can learn distinctly its character and colours; we can be taught how to appreciate;

and can judge by the examples produced, how far our own sympathies go with the commentator. We cannot read, therefore, without being made converts, where the comment is right. It is not only in the grand outline that Milton's mighty excellence lies: it is in filling up all the parts even to the least minutiæ. The images, the sentiments, the long argumentative passages, are all admirable, taken separately; they form a double force, as essential parts of one large and magnificent whole. The images are of two sorts, inventive and reflective; the first are, of course, of the highest order.

If our conceptions were confined to what reality and experience have impressed upon us, our minds would be narrow, and our faculties without light. The power of inventive imagination approaches to something above humanity: it makes us participant of other worlds and other states of being. Still mere invention is nothing, unless its quality be high and beautiful. Shakspeare's invention was in the most eminent degree rich; but still it was mere human invention. The invention of the character of Satan, and of the good and bad angels, and of the seats of bliss, and of Pandemonium, and of Chaos, and of the gates of Hell, and of Sin and Death, and other supernatural agencies, is unquestionably of a far loftier and more astonishing order.

Though the arts of compositions, carried one step beyond the point which brings out the thought most clearly and forcibly, do harm rather than good, yet up to this point they are of course great aids; and all these Milton possessed in the utmost perfection: all the strength of language, all its turns, breaks, and varieties—all its flows and harmonies, and all its learned allusions, were his. In Pope there is a monotony and technical mellifluence: in Milton there is strength with harmony, and simplicity with elevation. He is never stilted, never gilded with tinsel, never more cramped than if he were writing in prose; and, while he has all the elevation, he has all the freedom of unshackled language. To render metre during a long poem unfatiguing, there must be an infinite diversity of combinations of sound and position of words, which no English bard but Milton has reached. Johnson, assuming that the English heroic line ought to consist of iambics, has tried it by false tests: it admits as many varied feet as the Odes of Horace; and so scanned, all Milton's lines are accented right.

If we consider the "Paradise Lost" with respect to instruction, *it is the deepest and the wisest of all the uninspired poems which were ever written;* and what poem can do good which does not satisfy the understanding? Of almost all other poems it may be said, that they are intended more for delight than instruction; and instruction in poetry will not do without delight; yet when to the highest delight is added the most profound instruction, what fame can equal the value of the composition? Such, unquestionably, is the compound merit of the "Paradise Lost." It is a duty imperative on him who has an intellect capable of receiving this instruction, not to neglect the cultivation of it: in him who understands the English language, the neglect to study this poem is the neglect of a positive duty: here is to be found in combination what can be learned no where else.

Before such a performance all technical beauties sink to nothing. The question is: Are the ideas mighty, and just and authorized? and are they eloquently expressed? If this is admitted, then ought not every one to read this poem next to the Bible? So thought Bishop Newton. But Johnson has the effrontery to assert, that though it may be read as a duty, it can give no pleasure; for this Newton seems to have pronounced by anticipation the stigma due to him. Is any intellectual delight equal to that which a high and sensitive mind derives from the perusal of innumerable passages in every Book of his inimitable work of poetical fiction! The very story never relaxes: it is thick-wove with incident, as well as sentiment, and argumentative grandeur.—Sir E. Brydges.

THE END.

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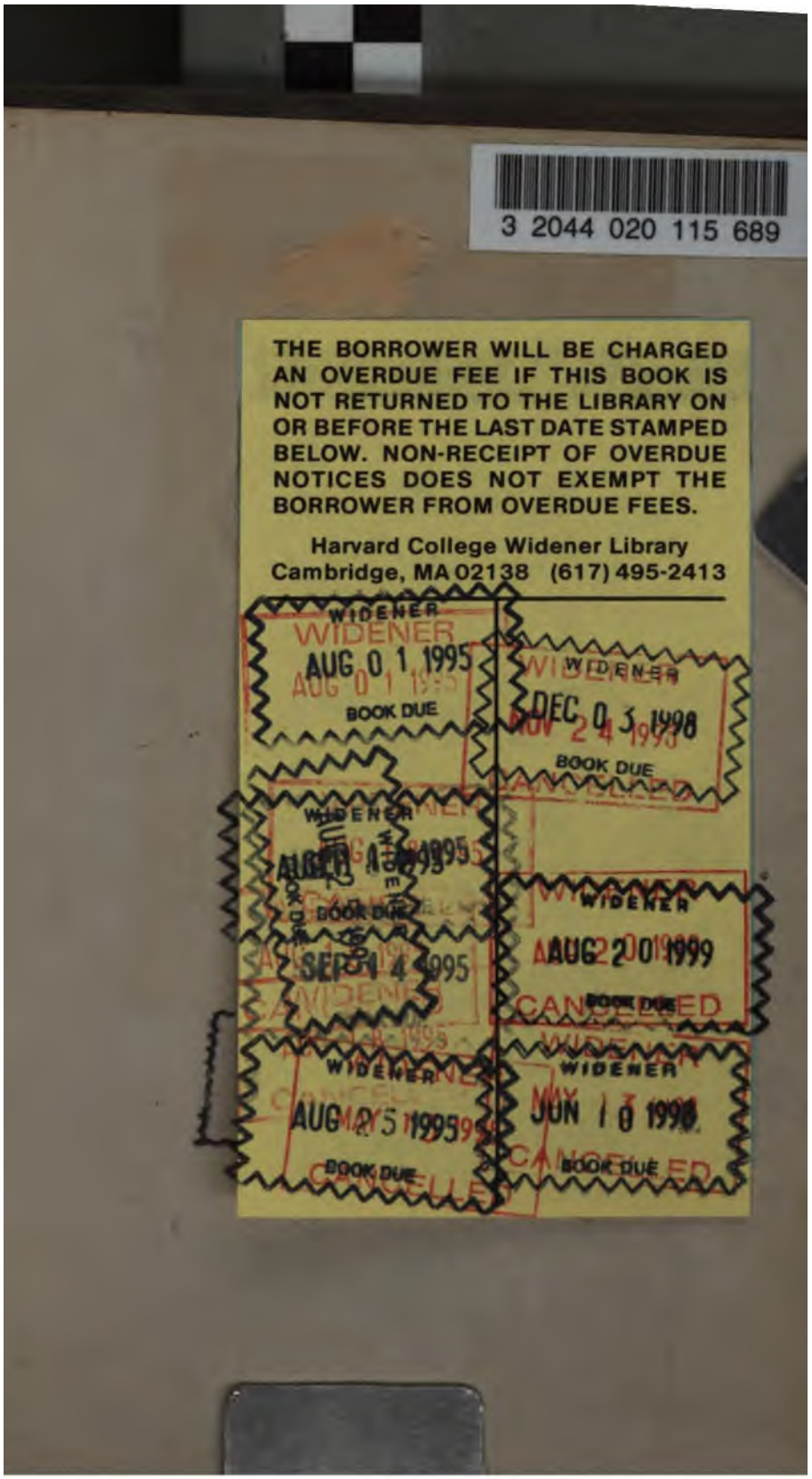
THE END.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